

MUSICAL AMERICA

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John Erskine, Novelist and Musician, Librettist of Two American Operas, and President of the Juilliard School of Music, a Striking Figure in American Cultural Life

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THREE
DOLLARS
A
YEAR

TWENTY
CENTS
A
COPY



“—A RIPE AND MELLOWED MASTER—”

“—HAS FOUND ALL THE SECRETS OF
TONE—”

“—SHEDS RAYS OF REFULGENT
BEAUTY—”

“—UNSURPASSED TECHNICAL
ACCOMPLISHMENT—”

“—VIRTUOSITY TEMPERED WITH
RIPE MUSICIANSHIP—”

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CHICAGO FESTIVAL OF CHAMBER MUSIC DELIGHTS THROGS

Mrs. Elizabeth Coolidge and Many Famous Composers Are Acclaimed at Series—Novelties by Hindemith, Szanto, Bridge, Pizzetti, Malipiero, Bax, Loeffler, Roussel, and Others, Performed by Distinguished Artists and Ensembles

By ALBERT GOLDBERG

CHICAGO, Oct. 16.—Chicago's first festival of chamber music, made possible through the generosity of Mrs. Elizabeth Sprague Coolidge, was held in the James Simpson Theatre of the Field Museum, Oct. 12-16. The auditorium seating 1100 persons, was practically filled to capacity with invited guests at each performance.

Seldom has the Middle West witnessed so brilliant a gathering of musical celebrities. Besides the notables participating in the performances, there were observed in regular attendance at the festival sessions Albert Roussel, Frank Bridge, Gustave Strube, Frederick Stock, Eugene Goossens, Dr. Leigh Henry, Henry Prunières, Rudolph Ganz, Guy Maier, Carlos Salzedo, David Stanley Smith and many others.

Social events also marked the week, the most important being a dinner tendered by the Cliff Dwellers to Mrs. Coolidge and the visiting artists, with a program furnished by the quartet of Mischa Mischakoff, new concertmaster of the Chicago Symphony, and a reception given by Mrs. Coolidge at the Stevens Hotel, where she had engaged an entire floor for the accommodation of her guests and artists.

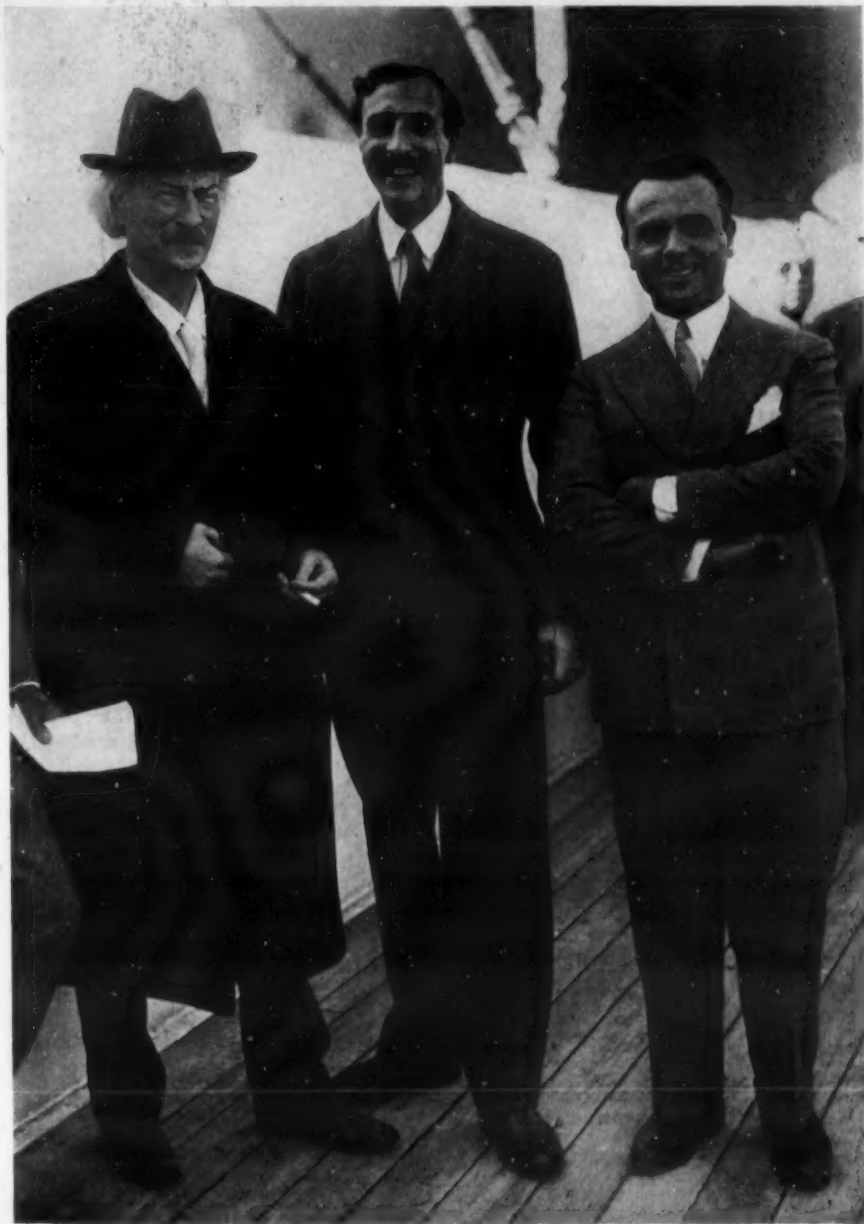
Bach-Hindemith Program

The opening concert, on Oct. 12, was devoted to a curious juxtaposition of the greatest and the latest of the German contrapuntists, to wit, Johann Sebastian Bach and Paul Hindemith. The implication of this arrangement was not altogether clear, for the parallels were as obvious as the angles of divergence, and left both gentlemen just about where they were before.

Bach's unaccompanied suite for 'cello, No. 4, in E Flat Major, began the festivities in a dignified and scholarly performance by Iwan D'Archambeau, late of the well remembered Flonzaley Quartet. Opposed to this bulwark of classicism came Hindemith's Sonatina in canon form, for two flutes, Opus 31, No. 3, played in dazzling fashion by Georges Barrère and Ernest Liegl, first flutist of the Chicago Symphony. The gay, insolent humor of the piece struck home, leaving the auditors chuckling and happy.

More Bach, in the form of the Sonata
(Continued on page 4)

From Shipboard to Keyboard



Cosmo News Photo Service

Ignace Paderewski, Ernest Schelling and José Iturbi, Arriving on the Paris

THREE musketeers of the keyboard were fellow passengers on the France, arriving in New York on Oct. 7. They were Ignace Paderewski, Jose Iturbi, Spanish pianist, and Ernest Schelling, pianist-composer, and conductor of symphonic concerts for young people.

Mr. Paderewski looked hale and completely recovered from his illness last year, and is looking forward with interest to his tour of seventy-two concerts, despite his seventy years.

Besides giving two Carnegie Hall recitals Mr. Paderewski will appear as soloist on Saturday morning, Dec. 27, in a Young People's Concert of the Philharmonic-Symphony Orchestra, conducted by Mr. Schelling, playing his own Polish Fantasy as part of an all-Polish program. His only other appearance with orchestra will be with the Minneapolis Symphony under Henri Verbrugghen in a program of his own works.

Mr. Iturbi, returning for his second tour of the United States, brings with him this year his own tuner, Skoleck, from Paris. His first New York recital will be given on Oct. 31 at Carnegie Hall. He will play as soloist with the Philharmonic-Symphony Orchestra under Erich Kleiber on Sunday afternoon, Nov. 2, and will be heard with a number of other orchestras and in many recitals.

Strauss to Conduct His Arrangement of "Idomeneo" at Vienna Opera

Richard Strauss has completed the revision of Mozart's opera "Idomeneo" which he undertook some time ago with the stage director of the Vienna Opera, Dr. Lothar Wallerstein. The world premiere will be conducted by Strauss at the Vienna State Opera at the beginning of next February. The stage rights of the work have been acquired by the firm of Bote & Bock of Berlin.

HENSCHEL RETURNS TO LEAD BOSTON'S SYMPHONY JUBILEE

Veteran British Musician Is Noted Guest Conductor in First Pair of Concerts—Original Program Repeated with Mme. Matzenauer as Soloist—Koussevitzky Leads Anniversary Ode by Hill and New Pick-Mangiagalli Work

BOSTON, Oct. 20.—The fiftieth anniversary season of the Boston Symphony was auspiciously opened with a pair of concerts under the baton of its first conductor, Sir George Henschel, who came from England as an honored guest to lead the programs on Oct. 10 and 11. Now eighty years of age, the noted musician, who is remembered by many Americans not only as a baton figure of the dim eighties, but as a baritone recitalist of unique powers, reaped many honors as he led the orchestra with surprising vigor and effectiveness in as close a replica of the original program of 1881 as present conditions permitted.

The concert was appropriately opened with Beethoven's Overture, "The Consecration of the House," Op. 124—good music but bad Beethoven. Other orchestral numbers on both programs were a charming little Symphony in B Flat (B. & H. No. 12) by Haydn and the ballet music from "Rosamunde" by Schubert. For the final number the conductor departed from his program of 1881. Upon that initial list stood Weber's "Festival Overture," now forgotten by all but the oldest generation. Sir George apparently preferred to allow it to remain in oblivion, while he brought his program to a close with a work of far greater strength, the Prelude to Wagner's "Meistersinger."

The singer on that first program was the late Annie Louise Cary, who gave the aria "Che farò" of Gluck, and, during the second half of the program, an air out of Bruch's "Odysseus." The singer Henschel is still singing (or was recently); but the gifted Mme. Cary is not. And for this occasion another soloist came as far to sing the solos as Sir George had come to conduct. Margaret Matzenauer journeyed all the way from California to sing these airs superbly.

A Stalwart Veteran

The conductor's platform had been raised a step higher than usual. A railing had been built around it, a chair placed upon it. Dr. Koussevitzky ushered the octogenarian musician to his exalted place; after the prolonged applause from audience and orchestra had subsided, made his maiden speech at a Friday afternoon symphony concert. In it the words "wonderful man" frequently occurred. And well they might. For Sir George Henschel is at once
(Continued on page 39)

Modern Works Performed at the Chicago Festival

(Continued from page 3)

for violin and piano, No. 3, in E Major, was provided by William Kroll, an excellent violinist, and Emma Lübbecke-Job, a vigorous pianist from Frankfurt. Then Hindemith again, with the far less Bach-like "Die Sere-naden," described as a cantata for soprano, oboe, viola and violoncello, Op. 35. This curious mixture of songs and instrumental interludes seemed about equally compounded of genuine inspiration and dogmatic formula. Some of the songs—notably delivered by Olga Averino, with remarkable musicianship and an astounding surety of intonation—like "Der Wurm am Meer" and "Gute Nacht," were masterly realizations of mood. The other vocal items and the two interludes were either incomprehensible or else but slightly varied repetitions of a formula indifferently concealed. The following Bach was the Sonata for flute and piano, No. 6, in E Major, played by Mr. Barrère and Mme. Lübbecke-Job.

With the final Hindemith came the hardest pill of all to swallow, the Konzertmusik for piano, brass instruments and harps, listed as a first performance, and dated 1930. In this latest expression of Germany's leading modernist, he has completely discarded such vestiges of the conventional as may be glimpsed in the earlier works. All is dark, gusty chaos. The instruments groan in unaccustomed parts of their register and the piano percusses—though that first syllable might be omitted—incessantly in a dour, muscular fashion, suggestive of the hewing of rocks. But at the end, as if every other means of expression had been exhausted, the instruments draw together in an epochal tonic chord in the key of C Major. It was, as a wit suggested, as if the composer's ammunition was exhausted and he was calling for a truce. Hugo Kortschak, the guiding spirit of the festival, led the ensemble, and Mme. Lübbecke-Job, said to be Hindemith's authorized exponent, tossed off the formidable piano part in dauntless fashion.

Artists in American Debuts

The interest of the second concert, a matinee on Oct. 13, centred less in the music played than in the performers, the Brosa Quartet of London and Harriet Cohen, English pianist, both making first American appearances. The Beethoven Quartet in C Sharp Minor, Op. 131, had not been long under way before it was apparent that the English string players—Antonio Brosa, first violin, David Wise, second violin, Leonard Rubens, viola, Anthony Pini, 'cello—are a remarkable set of instrumentalists. Their individual artistry is as distinctive as their flawless ensemble. Lustrous beauty of tone, exquisite effects of delicacy, a keen sense of objectivity, entranced the hearer throughout the lengthy Beethoven work. The Brosas will undoubtedly find a warm welcome in American concert halls.

The remainder of the program was devoted to Frank Bridge's trio for violin, 'cello and piano, Arnold Bax's "Legend" for viola and piano, both first American performances, and Theodore Szanto's "Choreographic Suite" for string quartet. The Bax



Hugo Enfurth, Dresden

**Emma Lübbecke-Job, German Pianist,
Who Participated in the Festival**

piece is a work of genuine beauty and individuality, though sombre and uncompromising in content. It was well played by Mr. Rubens and Miss Cohen, whose beautiful tone and colorful effects stamped her a pianist of exceptional qualities. The Bridge trio, to which the composer acknowledged the applause, harks back to Debussy for its significance. Though long and somewhat lacking in variety it was none the less not without interest. The Szanto suite is attractive, easily comprehended music, rhythmical, melodic, yet flavored with modern har-



Basil, London

The Brosa Quartet of London, Which Made Its American Debut at the Chicago Festival, Playing a Work by Beethoven and the Instrumental Part of Pizzetti's "Tre Canzoni" for Soprano and String Quartet

monic piquancy. It was charmingly played by the Brosas.

Italian Works Featured

The third program, on Oct. 14, was devoted to Italian composers, old and new. This time, despite excellent performances throughout, the music in itself can justly be credited with the very real enthusiasm aroused. First in favor was Pizzetti's "Tre Canzoni" on popular Italian poetry, for soprano and string quartet. They are virile, dramatic pieces, warm in color and making a direct address to the listener. Olga Averino won an individual success of considerable propor-

(Continued on page 30)

Seeks Elimination of Concert Waste



Milton Diamond, Who Has Been Appointed President and General Manager of the Producing Music Managers Association, Inc.

DIAMOND AT HEAD OF MANAGERS' GROUP

**Six Well-Known Firms
Associate for Com-
mon Interest**

The Producing Music Managers Association, Inc., was recently organized with Milton Diamond as president and general manager, including in its membership a number of leading New York concert managers. The following music managers have become charter members of the association: Concert Management Arthur Judson, Inc.; the Wolfsohn Musical Bureau; the Judson Radio Program Corporation; the Metropolitan Musical Bureau, F. C. Coppicus, proprietor; Haensel and Jones; and Evans and Salter. Officers of the association will comprise representatives of each of these organizations in addition to Mr. Diamond.

"The Producing Music Managers Association has grown out of the present confusion in the world of performed and reproduced music," said Mr. Diamond in a statement announcing the formation of the group. "The music managers who have formed this organization have recognized the fact that performed music has rights and interests of its own to preserve and to develop far beyond their present scope, as well as the fact that performed music is responsible for providing a constant and increasing stream of artists for the radio, the sound film and mechanical music in general.

"These aims can be subserved only by the recognition of common interests, by the presentation of a united but friendly front to the radio and the sound film, by the elimination of economic waste and duplicated expense in the functions of developing new talent and of contracting, promoting, producing and distributing the products of new as well as recognized talent."

Mr. Diamond, a graduate of the New York Law School, has served as legal counsellor in a number of economic mergers in music, notably that of the Wolfsohn Musical Bureau with the Ar-

(Continued on page 30)

Henschel Looks Back Indulgently on the Years

Noted British Conductor Gives Reminiscences of Notable Past of the Boston Symphony—Programs of His Pioneer Venture Sometimes Appalled the Critics, He Recalls—Vigorous at Eighty, He Returns to Lead His Old Orchestra in Anniversary Programs

By ELIZABETH GILBERT

BOSTON, Oct. 20.—The credo which George Henschel laid down fifty years ago at the first rehearsal of the Boston Symphony differed quite a bit from Sir George Henschel's first speech to the present group when he returned, a veteran laden with honors, to lead his old orchestra in two concerts opening its jubilee season last week. This time there were none of the precepts advising punctuality, and none of the school-room admonitions to refrain from whispering; Sir George was simply introduced by Serge Koussevitzky, and after a few words of thanks for the orchestra's approval, expressed by their tapping their instruments in percussive applause, he seated himself in the high chair, tapped his baton, raised his arms and said: "We will begin."

Fifty years ago there was no such nonchalance of introduction. Henschel was youthful and unskilled in conducting, and as a co-pioneer of Boston's musical evolution, his leadership was an adventure for all concerned. The real instigator, and the man who organized what has become one of the world's leading orchestras, was Colonel Henry Lee Higginson, a Bostonian and a man deterred from his musical ambitions by the Civil War.

It was in Boston that these men met. Higginson had heard Henschel conduct his own work, a Concert Overture in D Minor, at the Harvard Musical Society. (Henschel admits that he promptly destroyed this work after a subsequent performance in London.) His abilities evidently impressed Higginson, who, being a banker, was necessarily a shrewd investor, to the point of offering Henschel the conductorship of the embryonic Boston Symphony.

An Ideal Arrangement

Such leeway as Henschel was allowed has rarely been the good fortune of a conductor, especially one who had conducted almost not at all in the past. He was his own master in regard to what he wanted to play, when he wished to rehearse, and how he desired his orchestra to behave. Brahms, an intimate friend of Henschel's, when he heard of the appointment, wrote: "By far the best feature of your arrangements of the orchestra is the fact that no committee will be sitting in front of it. There is not a Kapellmeister on the whole of our continent who would not envy you that!"

Accordingly, rehearsals began, and the first program was announced for Oct. 22, 1881. It was a program scientifically conceived according to inflexible dramatic rules, and for the entire length of his career Henschel has not deviated from these principles. It will be interesting to those who quarrel with present-day programs to note



Sir George Henschel, with Lady Henschel and Their Daughter Elizabeth, Arriving on the Britannic After Many Years' Absence from America

his theory. He invariably began with an overture, after that came a solo, either instrumental or vocal, and then the climax, the symphony. The second half he describes as a "gentle letting down from the more or less acute mental effort claimed by the first part." Alas for Mr. Stokowski's late-comers!

Original Program Revived

The program given below comprised the first concert. Two weeks ago Henschel conducted it again with the exception of the last number, for which the "Meistersinger" Overture was substituted:

Overture "Dedication of the House" . . . Beethoven
Air from "Orpheus" Gluck
Symphony in B Flat Haydn
Ballet Music from "Rosamunde" Schubert
Scena from "Odysseus" Max Bruch
Festival Overture Weber
Soloist: Miss Annie Louise Cary.

Margaret Matzenauer was the soloist at the revival.

Fifty years ago there was unanimous disapproval in the press. The critics said that Henschel's tempo was untraditional, his interpretation was unorthodox, and his seating of the orchestra was unheard-of. But this was only the beginning. Paradoxically, the more the critics raved, the more popular became the attendance at the old Musical Hall. Satire on Henschel in almost every journal amounted to pettiness for the most part, but the mockery of Louis Elson, who was then writing for a Boston paper, was sometimes witty. Writing on a concert to come, he foresaw "a good deal of Henschel in the program. That gentleman will appear as composer, conductor and pianist, and he has already appeared as a singer in the series. This is a good deal for one man to do, but he will do it all with satisfaction to the public, which seems to be entirely captivated by him. The only thing he cannot do is to appear as a string quartette or sing duets with himself."

Reign of Dissonance Begins

Another critic pronounced: "There are more dissonances now in the Musical Hall in a week than there used to

Brahms, figured greatly on his programs; he performed for the first time symphonies of Raff and Volkmann, and in the way of novelties he gave Boston Dvorak's First Symphony, Chadwick's "Thalia," Bizet's "Roma" and music from "Parsifal." The critics labelled a Brahms movement as the "sapient musings of some brilliant idiot." Thus their antagonism to Henschel was augmented by every extraneous antipathy, and they used his versatility as a peg on which to hang every epithet of conceit. Henschel had been a singer of note; he had recently married Lillian Bailey, an American singer, and he had become conductor of the Boston Symphony—it would have been surprising had he not shown a buoyant belief in himself.

Memorial to Wagner

By the next year the fury of the critics had exhausted itself, and only occasionally did disapproval show its head. When Wagner died, Henschel performed a memorial program. He both conducted and sang, whereupon the "Gazette" remarked: "The programme was gloomy enough in all conscience, and the necessity for its performance gave one more cause for regret at the composer's death. The whole concert was an elegiac nightmare. We doubt if ever Music Hall echoed to a longer stretch of cacophonous dreariness within the same length of time."

Still, Henschel had his supporters who furiously defended him in letters to the newspapers, and he continued to champion Brahms and Wagner. Louis Elson in February published this valentine:

"Oh, Henschel, cease thy higher flight!
And give the public something light;
Let no more Wagner themes thy bill enhance
And give the native worker just one chance.
Don't give the Dvorak Symphony again;
If you would give us joy, oh, give us Paine!
And if as leader you do not yet shine,
Your singing is an attribute divine—
So you shall ever be our valentine."

Paine was a local composer, the head of the first Music Department at Harvard, which is now headed by the distinguished composer, Edward Burlingame Hill. It is amusing to note that, in quoting this poem in his book, "Musings and Memories," Henschel has omitted the sixth and seventh lines.

At the end of the third season the critics had reformed their opinion of him, and the orchestra had become an artistic unit under his hands, but Henschel had decided to return to Europe, Brahms and singing. At the end of the farewell concert, he found this perfect example of Victorian eulogy on his table which he still quotes with naïve delight:

"Henschel! Henschel!
Women and men shall
Sit at thy feet and list to thy song.
Henschel! Henschel!
Ah, where and when shall
Such rapture once more to us belong?
Henschel! Henschel!
Never again shall
Leader or Singer be half so dear.
Henschel! Henschel!
Sing thou and then shall
Earth be forgotten and heaven draw near!"

Henschel left America shortly after and toured nearly all of Europe with his wife, singing German lieder. They settled in London, and there, full of enthusiasm and self-confidence from his American experience, he founded the London Symphony Concerts, which organization still carries on. He returned to America only once in the en-

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George Henschel in the Days When He Toured the United States with His Wife in a Notable Series of Duet Recitals

be in a year. The medicine administered to Boston at present may be thus analyzed:

"Extract of Brahms 3 parts
Essence of Berlioz 2 parts
Spirit of Henschel 1 part

Shake well before taking."

Still another critic got up an elaborate mock program of an "Eggschel Concert. Conductor Henor Eggschel." Composers, performers, managers, all bore the name of Eggschel. The titles were "Vergissien-mein nicht," "Souviens-toi," etc. Henschel called it amusing and regarded it as free advertising. It can be seen that there were two sore spots with the critics. One was Henschel's departure from symphonic stand-bys—his championship of the moderns, and the other was his "conceit." That frightful modernist,

Stokowskians in First Concert—Novelties by Kleiber

Philadelphians Play Franck and Debussy in Opening New York Series—Excerpts from "Wozzeck," Hindemith Overture and Gruenberg's "Enchanted Isle" on Philharmonic Lists

FIRST of the visiting ensembles to contribute to the gathering momentum of the New York orchestral season, the Philadelphia Orchestra, conducted as in other years by Leopold Stokowski, came to Manhattan the evening of Oct. 21, and excited a capacity audience in Carnegie Hall. The Stokowski program was formed of numbers this orchestra has played in New York with much success in other years.

The list follows:

Symphony in D Minor.....Franck
Nocturnes, "Nuages" and "Fêtes".....Debussy
"La Cathédrale Engloutie".....Debussy

In its larger aspects, the concert was a vital and stimulating one, due, as always, to the electric quality of Mr. Stokowski's conducting and the sumptuous sonority of his multiplex instrument. The exaltations of the Franck Symphony took on the sensuous glow long characteristic of this orchestra's playing at its richest and best. Of the two nocturnes, the warm coloring of "Fêtes" was more peculiarly the metier for this sort of glamorous sumptuousness than the more atmospheric "Nuages," which has been played with a more disembodied phantasy.

"La Cathédrale Engloutie" is an effective orchestral number in the Stokowski transcription, though one is privileged to feel there is something more of strength and mystery in the original, in spite of the more varied palette of the symphonic ensemble. G.

Kleiber Plays Gruenberg Work

New York Philharmonic-Symphony, Erich Kleiber, conductor. Carnegie Hall, Oct. 9, evening. The program:
Overture "Im Frühling".....Karl Goldmark
Symphonic Poem "The Enchanted Isle".....Louis Gruenberg
Scherzo Capriccioso, Op. 66.....Dvorak
Symphony in C Major.....Schubert

An excellent account of himself was given by Herr Kleiber in his second list before a New York audience.

The lovely Goldmark overture, belatedly played in commemoration of the centenary of his birth in May, 1830, and the Dvorak scherzo were favorites of our own Walter Damrosch for years. Since his abdication in favor of unseen audiences the pieces have disappeared from our symphonic programs.

Something is happening to our taste or standards, for in 1930 they are beginning to sound a bit naïve. They were, however, superbly played.

Mr. Gruenberg's "Enchanted Isle" was highly praised at its premiere under Mr. Koussevitzky last winter. The performance by the Philharmonic's present conductor, though a good one, was far less effective. And the piece, despite its beauty, seemed over-long and very much over-orchestrated in several places. The composer was called out several times to bow.

As for the Schubert it was a first class interpretation of Austrian music by an Austrian musician. There was *Gemütlichkeit* in the trio section of the scherzo, there was breadth in the middle portion of the second movement. This andante, which Toscanini took at

so brisk a tempo a few years ago, was played less slowly by Herr Kleiber than tradition calls for, but it was always in the character. The horn call opening of the first movement would have profited, too, by a slower tempo.

The audience gave the conductor an ovation at the close of the Schubert symphony. Perhaps this was to indicate its realization that this was a great improvement over the last presentation of this work, at a Philharmonic concert. Who knows? Perhaps audiences do. . . . A.

Notable Modernist Novelties

New York Philharmonic-Symphony, Erich Kleiber, conductor. Dorothee Manski, soprano, assisting artist. Car-



N. & C. Hess, Frankfurt

Paul Hindemith, whose "Neues Vom Tage" Overture Was Played by the New York Philharmonic

negie Hall, Oct. 16, evening. The program:
Overture to "Neues vom Tage".....Hindemith
Three Fragments from "Wozzeck".....Berg
Concerto Grosso.....Stoelzel
"Rhenish" Symphony.....Schumann
"Rosenkavalier" Waltzes.....Strauss

This was a memorable concert chiefly because of the profound stir created by the excerpts from Alban Berg's atonal opera, "Wozzeck," the most widely discussed new work brought to the stage of Central Europe in many years. Though the opera has been mounted in many cities of Germany and Austria since its Berlin premiere in 1925, these fragments represented a first hearing of any of its music in America. The Hindemith Overture, drawn from a farcical opera first produced in Berlin as recently as May, 1929, and "revived" in the last season, came also as full-fledged novelty on this side of the Atlantic.

Mr. Kleiber is to be thanked, therefore, for some very definite pioneering, and his listeners were fortunate in having as their pioneer the specialist who rehearsed and conducted the world premiere of "Wozzeck" and who has an undoubted flair for the music of the younger generation. Let him be credited without stint for performances as unusual as the music he played.

No long discussion of the Hindemith Overture is justified. Here is music of

extreme cleverness, saying nothing and saying it very brilliantly. As a prelude to an opera of social scandal, divorce, police and cabaret notoriety—the opera of the lady in the bathtub singing the joys of hot water—it cracks an ironic whip and cracks it well. The sound is that of hard-edged chamber music, the effect that of the most ingenious instrumental jugglery—a strident tour-de-force.

"Wozzeck" is another story. These fragments neither belied nor belittled the sombre power of the work in the theatre, but transferred much of its poignance to the concert room. "Wozzeck," far from being a satire of the "Opera Grottesca" type, is a work of an almost morbid emotionalism. Before

Berg made an opera of it, Büchner's story of a poor soldier, brutally oppressed by his superiors and destined to become the murderer of his mistress, had been a highly successful play. Two of the three fragments played by Kleiber (the second scene of Act I, with Transition to Act II, Scene 1 of Act II, and Scene 3 of Act III to the end of opera) were music bodying forth the musings of Marie, the mother of Wozzeck's unhallowed babe. The first incorporates the semblance of a cradle song, the second the woman's reflections as she reads Biblical strictures on adultery. These, in spite of every manner of vocal difficulty, Miss Manski succeeded in delivering with the most praiseworthy musicianship. The third excerpt, taken from the tragic final pages of the opera, after Wozzeck had murdered Marie and found his own death in a pond, began with a simply amazing use of ascending chromatics—an orchestral effect of bewildering beauty. In this music was a depth of mood painting such as no other atonal composer, not even Berg's master, Arnold Schönberg, has given us.

Berg is more outwardly emotional than Schönberg and his atonality has not permitted him to abjure melodic and harmonic utterance tangibly like the music that has gone before. He has not broken with "the direct line" for the sake of the theoretical, the mathematical or the purely adventurous. He builds the new upon the old, as did Richard Strauss in the days when he was assailed for his "cacophony." Of Berg's peculiar use of old forms in this opera, these excerpts gave little hint—something true, indeed, of the opera as a whole.

After a magnificent performance of the "Wozzeck" excerpts, Mr. Kleiber made most agreeable music of still a third novelty, the Concerto Grosso of Gottfried Heinrich Stölzel, a contemporary of Bach, a score resurrected and reconstructed by the conductor and well worth the labor. It is of sturdy thematic material and as sturdy construction, in the Bachian style. Difficult trumpet parts were exceedingly well played by Harry Glantz. Vigor and



Alban Berg, Composer of the Atonal Opera, "Wozzeck"

brilliance were the chief characteristics thereafter of performances of the Schumann symphony and the Strauss potpourri. T.

Repetitions at Sunday Concert

Erich Kleiber's second Sunday program as conductor of the New York Philharmonic-Symphony was a combination of earlier lists, with no number that had not been played at one or another of his mid-week concerts. From his first program he took the Beethoven Eighth Symphony and the Strauss "Till Eulenspiegel." These were preceded by Goldmark's Overture, "In the Spring," Louis Gruenberg's "Enchanted Isle" and the Dvorak "Capriccioso," all of which had been played at the Thursday, Friday and Saturday concerts.

League of Composers Entertains for Roussel, Prunières and Henry

The League of Composers gave a reception at the home of Mr. and Mrs. Arthur M. Reis on the afternoon of Oct. 19 for Albert Roussel, noted French composer, Henry Prunières, noted French critic and editor of *La Revue Musicale*, and Leigh Henry, English critic.

The three musicians came to America especially to attend the Chicago Festival of Chamber Music, given under the auspices of Mrs. Elizabeth Sprague Coolidge.

Among the guests at the reception were Harriet Cohen, English pianist; Emma Lübbecke-Job, German pianist; Carlos Salzedo, Lucile Lawrence, Olin Downes, Adolfo Betti, Carl Engel, A. Walter Kramer, Joseph Szigeti, Nina Koshetz, Alexander Smallens, Marion and Flora Bauer, Bernard Wagenaar, Lazar Saminsky, Werner Josten, Jacques Pillois, Harold Morris, Mr. and Mrs. Lewis M. Isaacs and Irene Lewi-sohn.

Maurice Rosenfeld Resigns Post as Chicago Critic

CHICAGO, Oct. 20.—Maurice Rosenfeld, for thirteen years music critic of the *Chicago Daily News*, resigned his post on Oct. 15, to devote himself to the piano school of which he is the head, and to do other literary work. Eugene Stinson, for a number of years critic of the now defunct *Chicago Daily Journal*, a former Chicago correspondent of *MUSICAL AMERICA*, succeeds him.

New Native Works Heard at English Festivals

By BASIL MAINE



Herbert Lambert, Bath
Armstrong Gibbs, Whose Choral Work, "The Birth of Christ," Had Its Premiere at the Three Choirs Festival

LONDON, Oct. 5.—The two hundred and tenth meeting of the Three Choirs of Worcester, Hereford and Gloucester, which was held at Hereford Sept. 7 to 12, will be remembered chiefly for the performance of Bach's B Minor Mass. Dr. Percy Hull, organist of Hereford Cathedral, was conductor-in-chief at this festival. He made great demands on the singers during the performance of the Mass, but they responded with splendid spirit. There were places when the sopranos were compelled to take their high B's as read, and the inner parts of some of the choruses of "Cum Sancto Spiritu" were set forth in a kind of shorthand. These were the results of Dr. Hull's tendency to hurry the pace with the object of presenting the music "with life and breath." His methods were often exacting, yet it remains true that the Mass marked the Choirs' highest attainment. The firm, true tone in the "Sanctus" was exemplary.

The same can be said of the singing of Kodaly's "Hungarian Psalm," which has now gone the round of the three cathedrals, having first been given at Gloucester two years ago with the composer conducting.

Gibbs Choral Work in Premiere

A new work written for the choir was "The Birth of Christ" by Armstrong Gibbs. I have no doubt in my mind that the strength of this work lies in the writing for chorus and soloists. I believe that the composer, wise after the event, is already making alterations in the orchestral score. So far as instrumentation is concerned, the Magnificat section is especially in need of revision. I also feel that the setting of this episode to a six-eight or nine-eight measure is a mistaken notion. Clearly the composer's intention is to send the words leaping into the air with a great joy. Unfortunately the association of six-eight time with harvesters' revels is too deeply rooted. It was surprising to find that Gibbs, whose sensitive song-writing has won him a deserved reputation, had overlooked the contemplative aspect of this mystic song. Howbeit, the choral writing is full of vigor and boldness and has that cleanness of line which permits a comparison with Purcell.

I have always urged that more English church music should be given

at these Three Choir Festivals. I urge it again here, because I have reason to believe that many American musicians are interested in these events. The inclusion of the Elgar oratorios is meet and right, for without this composer's music and his presence the festival would lose its chief significance. But, surely, with care and foresight in the building of programs, room could



Herbert Lambert, Bath
John Ireland, Whose Concerto for Piano and Orchestra Was to Be Performed for the First Time at the London Promenade Concerts

be found for English music of the sixteenth and seventeenth centuries.

There was an opportunity this year. Hitherto both "Messiah" and "Elijah" have been included in the scheme, for traditional and financial reasons. (It must not be forgotten that charity is the chief end of these meetings.) On this occasion, "Elijah" was dropped. Mendelssohn was deposed, but Philipp Wolfm, a relatively little known Bavarian composer, reigned in his stead. Nothing whatever was gained by his succession. His "Christmas Mystery," for all its naïveté and sincerity, cannot make any deep impression without the production of the tableaux for which it was written. There was absolutely no reason for its revival save to indulge the sentiments of those who heard it in the same cathedral twenty-seven years ago. Meanwhile the music of Byrd, Gibbons and Purcell is neglected. (True, there was one work by Purcell.) If we cannot hear the great heritage of English Church Music at these cathedral festivals, where else shall we look?

Novel Symphony by Bliss

Readers of MUSICAL AMERICA will perhaps be interested to know of two new works by English composers. The first is by Arthur Bliss, a symphony for orator, chorus and orchestra, and



Herbert Lambert, Bath
Arthur Bliss, Whose Symphony, "Morning Heroes," for Orator, Chorus and Orchestra, Will Have Its First Hearing at the Norfolk and Norwich Festival

has been specially composed for the coming Norfolk and Norwich Festival, which I hope to discuss in a later article. The symphony is called "Morning Heroes," and is in five movements. It is dedicated to the memory of the composer's brother and is in the nature of a Requiem.

Since I am to perform the orator's part at the first performance, I have had the privilege of studying the work with the composer. The first movement is an orchestral prelude, during

which the orator declaims a passage from the sixth book of the "Iliad," Hector's farewell to Andromache. Then follows a choral setting of Walt Whitman's "The City Arming." After this is a calm movement, called "Vigil," in which we are suddenly brought face to face with the loneliness both of man and woman. The fourth movement, which is the Scherzo of the symphony, is a choral setting of the description in the "Iliad" of Achilles going forth to battle.

Then comes the finale. First the orator speaks some verse by Wilfred Owen. Save for drum-beats, there is silence now in chorus and orchestra. This is the moment of solemn preparation, after which follows a chorale-like setting of Robert Nichols's "Dawn on the Somme." The work is conceived as an objective treatment of War, without regard for period and with no concern for the one side or the other.

Ireland Concerto at "Proms"

The second work is a new Concerto for piano and orchestra by John Ireland, given during the last week of the Promenade Concerto season.

Any new work by Ireland must be regarded as important. No composer has been more faithful to his public. One of the most conscientious of all living composers, he has withdrawn much of his early work and will not let any new composition be heard until he is absolutely convinced that it is a faithful and true expression.

I understand that this Piano Concerto reveals a new approach to the problem of modern concerted writing. Also, critics who are fond of charging John Ireland with excessive austerity will have reason to withdraw the objection in connection with his latest composition.

"CAMILLE" FOR PARIS?

Mary Garden Says She Hopes to Present Opera Abroad

Mary Garden, who returned from her annual Summer sojourn in Europe on the Bremen on Oct. 9, spoke on her arrival of tentative plans to present in Paris the American opera "Camille" by Hamilton Forrest, following the world premiere this season by the Chicago Civic Opera, in which she will create the title role.

Miss Garden said that she hoped to present "Camille" abroad and that "the French had already indicated a lively interest in the work."

The Chicago premiere of the opera is scheduled for about the middle of December, Miss Garden said, but she added that it might be postponed somewhat longer because of the difficulties involved in its preparation. The first hearing was set for last season, but it was found impossible to prepare it early enough in the season to allow for the desired number of repetitions.

The cast, Miss Garden said, will be composed of American artists. In addition to herself, Chase Baromeo will be heard as the Father and Coe Glade as Julie.

The style of the work was described by the singer as original and without set numbers of any sort. A modern style of recitative is used. The story has also been modernized to some degree.

"Mr. Forrest," said Miss Garden, "has written a modern American opera, though the text is in French, where the dramatis personae speak naturally, as they do in real life."

The orchestration, which calls for 110 instruments and two pianos, one in the pit and one on the stage, contains numerous jazz effects and cross-rhythms. There will also be six saxophones used in the orchestra. A ballroom scene will show the "jazz of the future."

The composer has been studying in Paris under Ravel. Miss Garden hopes to create another opera of his, which has a text in English, she said.

Galli-Curci Triumphs at Opening of Her English Tour

(By Cable to MUSICAL AMERICA)

NEWCASTLE-ON-TYNE, ENGLAND, Oct. 14.—Amelita Galli-Curci's English tour opened here last night. Her first concert was a triumph. The Auditorium and the stage were packed. The press this morning praised her, calling her unrivalled in her metier and speaking of her wonderful vocalism. There was a furore of excitement.

Liszt's Dream Realized in Piano of Two Manuals, Says Miss Christie

A PUBLISHED prophecy made nearly a hundred years ago by that unsurpassed pianist, Franz Liszt, has recently come to light—and what is more, has come to pass. He predicted "the creation of a piano with two or three keyboards, which undoubtedly will conquer the musical world."

Liszt's dream has become an epoch-making actuality in the double-keyboard piano, the invention of the Hungarian composer Emanuel Moor, which has been acclaimed in Europe and is now being introduced to American audiences by Winifred Christie, the eminent Scottish pianist.

The new Bechstein-Moor piano has two manuals ranged so slightly above one another that the same hand can easily pass from one to the other or even play both manuals simultaneously. The lower manual is a normal piano keyboard, while the other is an octave higher. By means of a middle pedal the two can be coupled together. Each key of the lower one struck then sounds an octave. The upper manual remains independent. A narrow elevation of the ends of the white keys of the lower manual, bringing them on a level with the black ones, makes it possible to play chromatic *glissandi* such as have never been heard before.

Art vs. Mechanism

"All art, after all, is dependent on material means—isn't it?" declared Miss Christie when we visited her a few days before the New York recital which launched her on a tour of the principal cities of the United States. "In the field of music, for instance, are not the violinist, the pianist, the organist and others dependent on the physical factors that go to make up their instruments?"

"Are not the great organs of today monuments to the inventive genius of their makers? And is it not astounding how little progress has been made in

the development of the piano in the past fifty years? Why not go farther with it? As Henry Ford has so truly said: 'Nothing has been done so well that it can't be done better!'"

Little doubt of the revolutionary possibilities of the new piano was left in our mind when Miss Christie played for us a Bach Toccata and revealed the astonishing new radiance of tone and clarity the instrument provides.

"Take the case of legato octaves," she continued, "such passages as Beethoven's 'Waldenstein' Sonata, Chopin's Study in B Minor and many, many other masterpieces call for. When Donald Francis Tovey played them on the double-keyboard piano in London several years ago, a

Winifred Christie, Scottish Pianist, at the New Double-Key-board Bechstein-Moor Piano



The Misses Selby

spontaneous, thrilling sigh arose from the audience.

Simplifying Octave Passages

"Octave passages, heretofore, have been confined to short intervals, for obvious technical reasons. No matter how one tried, there was always a staccato effect about them. But now, on

this piano, even arpeggios in octaves are possible." And Miss Christie bore out her statements with breath-taking effect.

"This is the piano for the new generation," she declared. "I can't expect Paderewski and others to take it up. I do recommend it to but gifted players of twenty or younger. All over Europe there is great interest in it, and the playing of it is being taught widely. It has been proved ideal for young children, for they seem to experience less nervousness at it, their sphere of action being confined to about three octaves

tance of this marvellous musical development."

Studied at Royal Academy

The dainty, golden-blond, blue-eyed pianist, a native of Stirling, Scotland, and a pupil of the late Oscar Beringer at the Royal Academy in London and other masters, several years ago won American audiences by her exquisite art, at that time demonstrated on a standard piano. Since then she has been married to Emanuel Moor, the inventor of the new instrument, whom she met romantically through her interest in his innovation. They live on Lake Geneva, in a lovely home 3000 feet above sea level, where her husband carries on his researches.

A Hungarian by birth, and a British subject since the age of twenty-two, Moor is widely known as a pianist and composer. Many symphonic works by him have been played by Mengelberg and other conductors in Europe, and Casals, Ysaye, Thibaud and others have featured many of his compositions in their recitals.

CAMERON EMSLIE

LEAGUE OF COMPOSERS TO GIVE STAGE WORKS

Stravinsky's "Oedipus" and Prokofieff Ballet for Spring Program

The League of Composers will give the American stage premieres of Stravinsky's "Oedipus Rex" and Prokofieff's "Pas d'Acier" as its annual Spring program of stage works at the Metropolitan Opera House on the evening of April 2 next. Leopold Stokowski will again conduct the Philadelphia Orchestra in these works. In addition there will be a notable cast of singers and mimes, and a large choral group.

The League's plans for the season include an opening concert for chamber orchestra in the Town Hall on the evening of Dec. 10, which will include several important contemporary novelties.

Four composers' recitals will again be given in a concert hall and will include the works of younger and unknown men, with particular stress on American composers. This series will open on Sunday afternoon, Jan. 4, with the first appearance in New York of the Budapest String Quartet. A request program made up of works chosen by the League's subscribers will also be given. Suggestions are being made from a recently compiled catalogue of American contemporary composers.

"Modern Music" to Continue Series on American Composers

The magazine, *Modern Music*, published by the League of Composers, will continue its series of "Critical Portraits" of leading modern Americans during the coming season. One will appear in each issue. This year the articles will be devoted to Louis Gruenberg, John Alden Carpenter, George Antheil and Aaron Copland. An issue will be devoted to the future of mechanical music. Other important features will be included during the year.

Charles Hayden Joins Metropolitan Opera Board

Charles Hayden has been added to the Metropolitan Opera's board of directors. Mr. Hayden is the senior partner of Hayden, Stone & Company, New York bankers, and an officer and director in many corporations.

ROME ACADEMY TO AWARD ITS ELEVENTH FELLOWSHIP

Damrosch Stipend Open for Competition by American Men Composers

The American Academy in Rome has announced its eleventh annual competition for a fellowship in musical composition, this being the Walter Damrosch Fellowship, which was awarded three years ago to Roger Sessions.

Candidates must file with the Executive Secretary of the Academy not later than March 1, 1931, two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination, such as a sonata for violin and piano, a trio for violin, 'cello and piano, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modifications of it. A sonata for piano or a fugue of large dimensions will be accepted, but not songs nor short piano pieces.

The competition is open to unmarried men not over thirty years of age who are citizens of the United States, but the Academy reserves the right to withhold an award in case no candidate is considered to have reached the desired

standard. The stipend is \$1,500 a year for three years, with an additional allowance of \$500 a year for traveling expenses. The winner will have the privilege of studio and residence at the Academy, and opportunity for six months' travel each year. He will also have opportunities to hear and conduct performances of his own compositions, and may benefit from a special fund for the publication of music composed at the Academy.

Information about the contest and application blanks may be secured by writing to Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

Margaret Anderton to Teach at Boston University

Margaret Anderton, pianist and associate editor of *The Musician*, has been engaged to give an advanced course in piano playing at the College of Music, Boston University, beginning Oct. 29.

The course consists of eight lessons and is designed to build up a good piano playing repertoire among men and women who have already learned to play the piano, but who may be out of practice. It is intended also for members of university extension classes in piano given by Miss Anderton in previous years.

SCHELLING FOR CINCINNATI

To Conduct Three Young People's Concerts with Symphony

CINCINNATI, Oct. 20.—A recent announcement of much interest to musical Cincinnati was that Ernest Schelling will conduct certain of the Young People's Concerts to be given by the Cincinnati Symphony this season. The conductor has acquired a reputation for his series of similar events, given with the New York Philharmonic Symphony.

Mr. Schelling's advent on the local scene, nevertheless, was in the nature of a surprise, since the conductorship of the Young People's series has always been in the hands of the conductor of the orchestra or, in later years, of the assistant conductor. These concerts will be given this year in Music Hall, instead of at Emery Auditorium.

Mr. Schelling is to have charge of three of the five concerts to be given. Vladimir Bakaleinikoff will conduct the other two. Another departure from custom will be the absence of an interpreter from the concerts conducted by Mr. Bakaleinikoff.

The regular Symphony Concerts opened on Oct. 17, under the baton of Fritz Reiner. The Young People's series will open on Nov. 3.

SAMUEL T. WILSON



Dear MUSICAL AMERICA:

Glad to see that there are critics in New York who are willing to give a new artist a chance. After Erich Kleiber's second concert there was shown a decided willingness to recognize his fine abilities. The audience at the concert of Oct. 9 came out unhesitatingly for the conductor. The press next day had good things to say, on the whole better things than it had said after his debut.

The business of a new conductor at the Philharmonic in New York is a serious one these days. Don't forget that it is not a matter of whether a man is a good conductor, or a fine musician, or what have you. Today the blasé public that attends our Philharmonic concerts has been so spoiled, so cajoled into believing that it really knows—when in fact it does not know any more, and possibly less, than do other audiences—that it rejects first-class conductors with a sweep of the hand.

America used to be a happy hunting ground for the virtuoso. It still is to an extent. Today, however, it is for the virtuoso conductor. He is the prima donna who builds on his personality appeal, etc., in some cases consciously—send in your votes for the conductor referred to!—in others, unconsciously.

Toscanini has become a great figure as chief conductor of the Philharmonic in recent seasons. Everyone who comes here is measured by comparison with him. The result is, of course, generally unfavorable for the newcomer.

And why should it not be? Toscanini is a genius and they are few. The unfortunate situation today is that the newcomers among conductors are obliged by the New York audience to compete not on their conducting merits, but to compete with the genius and personality of Arturo Toscanini. And on such a basis they cannot win.

I will be greatly interested to see what kind of an effect Leopold Stokowski will make on the Philharmonic audiences, when he appears as guest conductor this season. It was rumored for many years that he had his eye on the Philharmonic as a permanent job. The arrival of Toscanini put an end to that story.

Now that Stokowski has moved his Lares and Penates to New York and is acting as a guest conductor this season, I would not be surprised to find him figuring prominently in the Philharmonic's conductorial plans of next season.

"Stokie," as his friends call him, plays

his cards well and carefully, ever moving onward in the path to success. Last season he got off to a bad start with the Schönberg Variations, but redeemed himself in the late Spring with his special concert for the League of Composers.

And yet I noticed all Winter that he was being compared with Toscanini every time he conducted in New York and that there were many who had considered him for years the acme of all things in the baton world, who admitted that he had much to learn from the Parmesan master; for, as you may remember, Toscanini comes from the lovely city of Parma, where it is claimed they have an opera audience which is quite as noted for its critical understanding as is its cheese for its excellence.

One of my imps comes running to me, just as I am writing this letter to you, saying: "Another mystery solved!" I am excited to know what conductor has opened machine gun fire on a critical detractor—or another conductor. But this time it isn't a conductor, it's a . . .

Have you read the book "The Art of Making a Perfect Husband" which Harper's publish? I have seen an advertisement of it which says "for husbands only." Quite an important book, I say.

Now for the mystery: The book is to be "By a Husband." Three guesses as to who this perfect husband is! You will never guess, for artists are rarely accused of being ideal in this domestic role, are they? And yet this is the exception that proves the rule.

My imp tells me that the author is none other than our good friend, Cyril Scott, the English composer. A new role for the clever composer of those widely played piano pieces "Lotus Land" and "Danse Nègre," to mention but two which have achieved international popularity. But Scott is versatile, as his writings, both musical and prose, have revealed.

Recently he has been composing for the theatre. He has a ballet running in London in Charlot's Masquerade, and has done incidental music for a play, which Maurice Browne is planning to produce.

I often wish that Scott's larger works were better known in the United States. He has two passacaglias for orchestra which ought to be played by all progressive conductors, to say nothing of his sonata for piano, which Percy Grainger introduced here, and a quartet which, as far as I know, no one has performed in this country. And yet they say that artists are seeking novelties!

I hope no one will think that "The Art of Making a Perfect Husband" includes the care of young children and the singing of a very well known lullaby. For I happen to know that Scott wrote that very youthful song years before he even thought of becoming a perfect husband. . . .

The news that Eugene Goossens, conductor of the Rochester Philharmonic, is to take over the musical direction of the Cincinnati Biennial Festivals next May came as something of a surprise, albeit a welcome one. The directors of this venerable musical event were so discreet in the conduct of negotiations that nothing leaked out of the projected change in the musical direction until their announcement was made. I am informed that not even those in the musical "know" in Cincinnati were aware of it. To be sure, since last Spring there had been rumors that Frederick Stock desired to be relieved

of his May Festival duties, as these must have meant an added strain on the already very heavily burdened conductor of the Chicago Symphony.

It was known that the directors of the Festival Association were seeking a successor, but it was impossible to find out the identity of the man sought. Mr. Goossens slipped quietly into town the day of the first chorus rehearsal and the announcement of his appointment was made at the rehearsal.

We can't imagine why all this elaborate secrecy was maintained. Mr. Goossens, with his distinguished background as composer, conductor and pianist both in England and the United States, is certainly capable of filling the position with aplomb. We remember that Ysaye conducted several of the concerts during his period as conductor of the Cincinnati Symphony, and Eugen, though he used to play the violin superbly and was also a composer of a sort, had much less versatility to his credit. He also had the heavy assignment of beginning the festival with a performance of a Bach oratorio, which presumably a more tender-hearted group of directors will not require of Mr. Goossens.

What a distinguished history the Cincinnati Festival has! Mention of its brilliant past would not be complete without reference to the distinguished labors of the late Frank Van der Stucken, who guided its destinies for so many years. The concerts were marked by such red-letter events as the visit of Sir Edward Elgar to America in 1906 to conduct his oratorio, "The Apostles," in the festival programs. Much as some of us might have liked to see an American in the post, it is fitting that the destinies of Cincinnati's biennial gathering should now be entrusted to one of his younger distinguished countrymen.

When Toscanini comes to our New York Philharmonic this season I hope he will give us a little variety in the Italian music that he performs. We have had from him a goodly measure of Respighi, Pizzetti, Tommasini and de Sabata. More than one devotee of the contemporary Italian school of orchestral composers has wondered why the name of Malipiero is conspicuous by its absence from his illustrious compatriot's programs.

Malipiero's "Pause del silenzio" has been heard internationally from practically every important conductor save Toscanini. I know no one who could give its individual character finer utterance than the illustrious knight of the baton.

Some claim that more than a decade ago Toscanini was interested in the music of Malipiero, but that an incident occurred at Rome which estranged these two distinguished musicians. Unfortunately, indeed, if that be so, for Malipiero's music has more to recommend it than has the flashy theatricalism of several of his colleagues whom Toscanini performs continually.

The three sets of "Impressioni," the "Ditirambo tragico," the symphonic fragments from the "Goldoni Comedies" and the new "Torneo Notturmo" are among the finest of contemporary Italian orchestral manifestations. Malipiero is the least obvious of his group; he makes no compromise in his writing, he makes no gestures to the public.

All this should recommend him to Toscanini's profound musicianship.

And yet much of the music of Malipiero, the Venetian aristocrat, who writes what he feels and who is gov-

With Pen and Pencil



Tullio Serafin, the Distinguished Italian Conductor, Who, His Admirers Agree, Leads the Orchestra "to Beat the Band" — Stage Band — in Verdi's "Aida," the Opera Announced to Open the New Season at the Metropolitan. A Sketch by Ricardo M. Aleman of Havana.

erned only by his artistic dictates, is unduly neglected, not only by Toscanini but also by others.

One more word about Ferruccio Bonavia's biography of Giuseppe Verdi, which set me talking last time.

The Bonavia work on the great Italian operatic composer is a small book. A large and more comprehensive one, in Italian, is promised for this Autumn, the work of Carlo Gatti, who has worked on Verdi's "Copialelettere" in preparing it. It ought to be illuminating.

Signor Bonavia's book, the first Verdi biography in English in our time, is for that reason doubly welcome. We hope that someone will translate the Gatti book into English. For our part we would like to see Max Smith do it, for he is a fine student both of music and the Italian language and could do it *con amore*.

Nothing pleases me more than to receive letters telling me that I have become milder than I used to be. All the way from Shanghai came a letter the other day, saying: "I enjoy your musings, but you are not as saturninely caustic as you were say ten years ago."

Perhaps old age is creeping upon me, though truly I do not feel it. I read Cicero's "De Senectute" in my junior year at college and enjoyed it, though I have never believed that he meant what he said!

Perhaps there has come into my older and better nature something kinder. There will be occasions when I shall try hard to curb this and others when it will have its fling.

I will do my best to satisfy my admirer in far off Shanghai and will call a conference of my imps at the first possible moment to co-operate with me in restoring to my musings that quality which the lady in Shanghai calls "saturninely caustic." This is a promise of your

Mephisto

Berlin Opera Houses Solve Production Problems

Lyric Drama Stages of City Establish Interchange of Singers and Ban Old "Guest" System—Duplication of Repertoire Still a Troubling Feature — Revival of "Walküre" by Civic Forces with Noted Stars Is Chief Event of Recent Weeks

By GERALDINE DE COURCY

BERLIN, Oct. 5.—The most notable event in Berlin opera circles during the last fortnight of September was the very brilliant production (vocally speaking) of "Walküre," at the Civic Opera, with four such stars as Frida Leider, Maria Müller, Sigrid Onegin and Alexander Kipnis—a veritable feast of song. The entire musical side of the performance was on an unusually high niveau, and no small percentage of the praise and enthusiasm was awarded to Fritz Stiedry, a conductor who has had far too little opportunity to display his fine gifts of musicianship and sensibility to the public of Berlin since the days of his association with the State Opera some years ago.

It is a great pity that a musician of his caliber should play such a very secondary rôle in the musical life of the capital, and the appreciative faculty of the public be so often dulled to the point of indifference by the well-meaning but thoroughly inconsequential endeavors of mediocre craftsmen, whose conductorial powers are either on the wane or in the making. Stiedry's tremendous ovation on this occasion should open the eyes of someone to a very flagrant rift in the Berlin opera lute!

Otto Krauss, who was charged with the *mise-en-scène*, was ostensibly cognizant of the perils of trying to paint the Wagnerian lily, and like Gustav Vargo with the décor, was becomingly modest as regards the personal note. Nevertheless, some slight infelicities were apparent, particularly in the "Todesverkündigung" in the second act, where a maladroit arrangement of the principals destroyed the mystic quality, which is accentuated so vividly at Bayreuth and still shines so distinctly on everyone's mental horizon. Rudolf



Suse Byk, Berlin



Suse Byk, Berlin

Two of Berlin's Outstanding Opera Conductors, Leo Blech (Left) and Fritz Zweig, Active in the New Season

Bockelmann brought the Bayreuth tradition to the rôle of Wotan, and Martin Oehman, who sang the part of Siegmund for the first time in Berlin, was eminently satisfying from the standpoint of vocal technic, giving, on the whole, a very gratifying performance, although his congenital disinclination to give reins to his ardor robbed his message of much of its vitality.

Problems of Opera Production

In spite of its undeniably noble strain, this performance was the signal for a renewed outbreak of the cutting criticisms leveled at the administration by those who do not grasp the extremely ticklish business of program-catering to three opera houses simultaneously. They do not realize the inherent intricacies of such a labor, especially when all the ordinary complications are tripled in magnitude. Thus, shouts of mismanagement and inexpediency are raised by those who would like to find different musical fare awaiting them, rather than some mere vagary in décor or some flight of fancy of an imaginative conductor.

On the other hand, as one of the few remaining ante bellum legacies, there is a marked tendency both on the part of natives and foreigners to attribute a distinct public to each of the three institutions. In this rather neat scale of values, the State Opera still represents the holy of holies, backed by the cohorts of wealth, fashion and the armor of such artistic righteousness as astute business methods can maintain in financial competition with the seven-headed hydra of the Metropolitan.

The Kroll Opera, with the blot of the proletariat on its escutcheon, figures as the research laboratory for audacious experimentation, and the Civic Opera as the eminently respectable, bourgeois institution, stepping warily between the Scylla of ultra-modernism and the equally terrifying Charybdis of provincialism.

So far as the regular public is concerned, there is in operation a very finely organized subscription system which formerly was limited to either drama or opera, insuring a more or less permanent audience to the particular theatre in question. As a result of the general theatrical crisis, the whole machinery has now been made to dovetail, so that the audience thus provided,

together with the many sycophants of an involved officialdom drawing down backsheesh in the form of free seats, is not restricted to any one opera house but is spread over the net with calculating impartiality.

Duplication of Repertory

In view of all this, the wholesale duplication of repertory undeniably works a hardship on these music-lovers whose business of enjoyment is highly likely to be an extremely unsophisticated affair, regulated entirely by the day of the week rather than choice of opera. For instance, the triple program for the past three weeks shows "Fidelio" and "Rigoletto" in all three

opera houses (a total of five performances), "Walküre" and "Aida" at the State and Civic (three performances), and three performances of "Carmen," divided between the Civic and the Kroll. In other words, one of these operas is given once every week at each of the three opera houses, a situation which works to the advantage only of the Volksbühne (controlling the Kroll) or those individuals confining their allegiance voluntarily to one opera house.

Up to now, the Wagnerian wing of the Kroll has been limited to Klemperer's modernized version of "Der Fliegende Holländer," while the State Opera gives "The Ring" in its entirety, "Meistersinger," and "Tristan und Isolde," with an occasional "Tannhäuser" in the Paris version. The Civic Opera's share in the Wagner schedule has been "Lohengrin" and the so-called German version of "Tannhäuser," the list being extended this year to include "Meistersinger" and "Walküre." In most of these duplications, the principals are the same, in keeping with Herr Tietjen's "Arbeitsgemeinschaft" or system of general coöperation, — an arrangement which also extends to the conductors with the exception of Klemperer, Kleiber and von Schillings, the former being allied exclusively with the Kroll and the two latter with the State Opera.

Fewer Guest Artists

This system of interchange eliminates to a great extent the deplorable practice of engaging guest artists, which prevailed to such a disastrous extent up to two years ago. With many

(Continued on page 11)

SONGS

by

MARSHALL KERNOCHAN

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(Walt Whitman)

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SONG OF YLEN
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Looking Backward Down the Long Vista of Success



Could Adolfo Betti Have Known When He Was Six That He Was to Be First Violinist of the Famous Flonzaley Quartet?

Opera in Berlin

(Continued from page 10)

of the leading singers absent in America during the early part of the Winter and in London and Paris in the Spring, unlimited opportunities are provided for those ambitious artists in the provinces who are constantly "aux aguets" for a Berlin engagement, but who in the majority of instances lack that quality of instant adaptation which would fit them inconspicuously into the unaccustomed frame. Such a condition naturally lowers the bars to favoritism, with the result that many of the performances are marked by an unevenness and slovenliness that are a disgrace to the prestige of Berlin. In the capital, at least, there is no excuse for any production falling short of the same high level of excellence of the premiere and the two or three performances immediately succeeding.

Apart from the Furtwängler performances, the question of conductor does not seem to engross the public's attention to the extent that might be expected in a country that subjects orchestral conducting to such penetrating analysis. Blech and Stiedry are acknowledged favorites, and justly so, while Lert, Denzler, Breisach, Zweig and von Zemlinsky usually acquit themselves with credit and come off with the glories of the faithful servant. In fact, the work of these lesser conductorial lights is often more artistically satisfying than that of the star conductor, as shown by Lert's "Fidelio" at the State Opera in comparison with Klemperer's at the Kroll. The shortcomings of the latter might well be due to poor tools (mediocrity is so rarely inspiring), but if a forceful personality is actually bent on giving a work its deepest and fullest meaning, it is doubtful if the technical organism could long hold out against its magic.

A Scenic Controversy

The revival of "Barber of Seville" which was scheduled for Sept. 20 at the

NOT all of those who sigh for a return to their youth would be so eager for a "playback" if they could see themselves as they were then. But the subjects of these old-time photographs need have no fear on that score, for if they were as charming as they look to be in these glimpses of the past—they must have been as charming, no doubt about it. All of these brave youths and sweet juveniles are in the world of the mature living today except Jean Gerardy, whom we see as the center of the manly trio. The Belgian 'cellist breathed and had his existence mainly for ensemble playing, although he was equally famous as a soloist. Nothing suited him better than to play in a trio with such youthful companions as he has here:



Erika Morini Does Not Have to Look So Far Into the Past to See Herself as We See Her in This Picture

Kroll had to be postponed for a fortnight (to Oct. 4), because the ultra-modern setting arranged by Arthur Maria Rabenalt and Wilhelm Reinking met with the displeasure of Herr Tietjen at the final rehearsal, and the whole thing had to be revised.

The old difficulty between the Volksbühne and the artistic directors of the Kroll, which ended in the unfrocking of Klemperer as general director because of the public's dissatisfaction with his policy of experimentation, undoubtedly was the moving consideration in this case. With its future still in the lap of rather unsympathetic gods, it would not do to jeopardize the Kroll's existence further by clothing Almaviva in cutaway like a Berlin industrial magnate!

Maria Savage and Daughter Injured in Taxicab Accident

Mme. Maria Savage, doyenne of the chorus at the Metropolitan, and her daughter, May, also a member of the ensemble, were painfully injured by being run down by a taxicab at Columbus Avenue and Sixty-seventh Street, on Sept. 26. Besides a fractured rib, a dislocated shoulder and contusions on the head and face, it is still feared that Mme. Savage has sustained internal injuries. May Savage was less seriously injured and expects to be able to leave the hospital in a short while, but it is improbable that Mme. Savage will be able to resume her work until later in the season.

Marion Anderson to Be Widely Heard

Recent bookings for Marion Anderson, contralto, include appearances for the coming season in Greensboro, N. C., Albany, Ga., Houston, Dallas, Tulsa, Okla., Bellingham, Wash., Seattle, Wash., Trenton, N. J., and Chicago.

an up-and-doing violinist called Fritz Kreisler and a very bright new light in the pianistic world, Josef Hofmann.

Although we do not see Erika Morini as the baby of this group, the Austrian violinist is relatively that. This pensive mood is still noticeable at times in the grown-up young lady who came back to America this year after several years' absence.

And who is the delightful child with the wig and the Mozartean costume and the great composure? Don't you recognize Adolfo Betti? Perhaps his aspect of youthful seriousness is a forecast of the responsibility which he was to assume as the first violinist of the



Back in 1902, When These Three Young Striplings Used to Play Trios Together, Nobody Doubted That Fritz Kreisler, Jean Gerardy and Josef Hofmann Would Become Famous Names in the Future (Photo from Collection of Bruno Huhn)

world-renowned Flonzaley Quartet. These artists need not sigh in vain for "the good old days." They were good, those days.

CADMAN CYCLE HEARD

"White Enchantment" Given First Performance with Action in Los Angeles

LOS ANGELES, Oct. 15.—Charles Wakefield Cadman's new song cycle, "White Enchantment," was given its first performance with action at the opening program of the Ebell Club on Oct. 6. The performers were Harold Kellogg, bass, Rosalie Barker Frye, contralto, Margaret Messer, soprano,

and Otto Plotz, tenor. Mr. Cadman took part as accompanist.

For the first time since moving to San Diego County, Mr. Cadman returned to Hollywood and took part in several concerts. In addition to the one just mentioned, he appeared in a concert of his songs with Miss Messer at Santa Paula; with Nathan Stewart, baritone, in the Sunday night concerts of the Hollywood Knickerbocker Hotel; and again with Miss Messer at the opening banquet of the new Hollywood City Club.

BARBIZON-PLAZA OPENS ITS NEW CONCERT HALL

Large Gathering of Notables Present to Hear Musical Program in Auditorium

A welcome addition to the list of New York concert halls was opened and musically dedicated on Oct. 14, when the Barbizon-Plaza at Fifty-eighth Street and Sixth Avenue opened its new auditorium doors to an invited company which included many prominent musical people of New York.

Mme. Louise Homer was the first of four noted artists to be heard in the musical program dedicating the arias "Che Faro" from Gluck's "Orfeo" and "Adieu, forêts" from Tchaikovsky's "Jeanne d'Arc," songs by Brahms, Strauss and Loewe, and the setting by her husband, Sidney Homer, of Hood's "Song of the Shirt." She was accompanied by her daughter, Katherine.

Distinguished instrumentalists who contributed to the dedicatory program were Joseph Szigeti, violinist, whose first New York appearance this season it was, and Harold Bauer and Josef Lhevinne, pianists. Mr. Szigeti and

Mr. Bauer played Mozart's B Flat Sonata, Mr. Lhevinne played a Chopin Barcarolle and Etude, and with Mr. Bauer, the Saint-Saëns two piano Variations on a Theme by Beethoven.

Before the concert, Rubin Goldmark, president of the Bohemians, extolled the merits of the new hall.

Among the guests were:

Marion and Flora Bauer, Gena Branscombe, Mr. and Mrs. Howard Brockway, Mr. and Mrs. Charles K. Carpenter, Mr. and Mrs. John Alden Carpenter, Dr. and Mrs. Henry Sloane Coffin, Mr. and Mrs. Eustis Corcoran, Dr. and Mrs. Frank Damosch, Mr. and Mrs. Ormonde De Kay, Angela Diller, Carl Friedberg, Mr. and Mrs. Arthur E. George, Mr. and Mrs. George R. Hall, Harold Henry, Mr. and Mrs. Robert Edward Henry, Mr. and Mrs. William Hodson, Mr. and Mrs. Sidney Homer, Mr. and Mrs. Jacob D. Jais, Mr. and Mrs. Philip James, Robert Underwood Johnson, Mr. and Mrs. A. J. Kennedy and Pierre V. R. Key.

Also Mr. and Mrs. A. Walter Kramer, Irene Lewishohn, Justice Richard Lydon, Marie and Cornelia Lydon, Mr. and Mrs. George Morgan, Mr. and Mrs. Harold Vincent Milligan, Dr. T. Tertius Noble, Harriet Steel Pickernell, Mr. and Mrs. E. Peixotto, Dr. Charles Francis Potter, Mr. and Mrs. William Reddick, Rafaelo Diaz, Marion Rous, Nelson Rowley, Mrs. Alice Robbins, Mr. and Mrs. Ernest Schelling, Mr. and Mrs. Ernest B. Sexton, Germaine Schnitzer, Mr. and Mrs. Alfred Schoellkopf, Princess Alice Troubetskoi, Gizella von Walther, Mr. and Mrs. Fred Ziegler and Mme. Mana-Zucca.

Italian Works to Be Performed at Frankfort Church Music Festival

"Salvatore Sciarrella" is the pen name of a well-known American journalist, who is closely identified with the musical situation in Italy through long residence there.—Ed. MUSICAL AMERICA.

By SALVATORE SCIARRELLA

AT the festival of the International Society for the Restoration of Catholic Sacred Music, being held at Frankfort this week, Italy has been accorded the place of honor with the largest number of works of any country. These consist of two motets of Perosi, one of Refice, and one of Dagnino, the "Dies irae" of Pizzetti's Requiem Mass, Malipiero's mystery-play "San Francesco," an "Agnus Dei" of Bossi; a "Messa della povertà di S. Francesco" (St. Francis Mass) by the late Giulio Bas, distinguished musicologist and titular of the chair of Gregorian chant at the Royal Conservatory of Milan; a cantata "Giobbe" (Job) by Desderi, and "Litanies to the Virgin" by Ghedini—a total of ten works.

Perosi and Pizzetti, Marco Bossi and Malipiero scarcely require any introduction to our readers. A word of comment will be in order for the others. Much satisfaction was expressed in Italian music circles at the inclusion in the festival of a score from the pen of Giulio Bas, a religious composer of austere nobility, whose works are too little known and appreciated. Bas is a Venetian, who studied under Rheinberger at Munich, was assistant chapel master at St. Mark's of Venice,

substituting for Perosi, and later organist at San Luigi dei Francesi in Rome, becoming in course of time the most eminent Gregorian scholar among Italian composers, and enjoying the distinction of being the sole outside collaborator, of any nation, to the "Paléographie Musicale" embodying the celebrated researches of the Benedictine monks of Solesmes (France).

Edoardo Dagnino is a capable organist-composer of the older school, born and trained at Palermo, and for the past two decades professor of music history in the Higher Pontifical School of Sacred Music in Rome, who first attracted attention some thirty years ago with a Motet, which was awarded a prize in an international contest at Paris by a jury comprising d'Indy, Guilmant and Bordes.

Ettore Desderi and Giorgio Ghedini are talented young Piedmontese composers (pupils and protégés of Alfano), who have devoted themselves almost exclusively to chamber music and the smaller concert forms, though Desderi is already favorably known for his sacred compositions in Germany through the performance of his motet, "Cum aurora finem daret," at the Westfälisches Volkstheater of Ratisbon in the Summer of year before last.

A Priest-Composer

Licinio Refice is a priest-composer, born and educated in Rome, who came into prominence through the official support of the Catholic clergy during that portion of the past decade when the creative faculties of Perosi were under eclipse from mental derangement. Until Don Lorenzo "came back" to sanity and the active resumption of composition a few years ago, Refice was considered as an official successor, though above all an imitator, of the composer of "The Universal Judgment"—"the rose-water Perosi," his non-clerically inclined detractors called him. Don Licinio has to his credit a copious production of sacred and symphonic works, of more or less melo-



Don Lorenzo Perosi, Famous Composer of Church Music (Left) with Nicola A. Montani, Philadelphia Organist and Composer, from a Photograph Taken in Rome

dramatic tone, some of which have been performed abroad under the auspices of the Vatican, notably a "Franciscan Triptych" for soli, chorus and orchestra at the Royal Opera of Budapest, and an oratorio on the martyrdom of St. Agnes, "Martirium Agnesis Virginis," at the Concertgebouw of Amsterdam.

There was some surprise that a doubtful factor such as Ghedini should have been chosen to the exclusion of such a conspicuous figure as Arnaldo Furlotti, the Parman priest-composer whose Requiem Mass registered an outstanding success when performed two Summers ago at the Stadttheater of Hamburg, where the critics warmly extolled its unflinching lofty mystic atmosphere, severe inspiration, nobility of melody and elegance of form, personally expressed. It seems that Don Arnaldo was not in good odor at Rome.

AMERICAN WORK ON FRANKFORT LISTS

Motet by Elsenheimer in Church Music Festival

FRANKFORT, Oct. 5.—Preparations have been completed for the first festival of the International Society for the Regeneration of Catholic Sacred Music, which will be held here from Oct. 23 to 26. This convention was arranged three years ago during the meeting in this city of the international press exposition. It is the purpose of the committee to represent in the festival programs all periods of music for the divine service from the time of Gregorian chant to the present day, and of many centuries.

The United States is represented on the international committee by Dr. Nicholas Elsenheimer of New York. The invitation to act as American representative of the society followed the submission to the committee of Dr. Elsenheimer's Mass in E Flat for mixed voices and organ and the motet "Adoro Te devote" for mixed voices a cappella. The latter work, which is dedicated to Cardinal Hayes, and has been heard in New York, Cincinnati, Baltimore and San Francisco, will be the sole American entry on the Frankfort programs and will be heard during the afternoon service in the Frankfort Cathedral on Oct. 25.

The festival programs of the four days include Festival Masses in the Cathedral, students' concerts at the Hoch Conservatory, several programs in the great hall of the Saalbau, and a concert in the Frankfort Opera House, in which the orchestra of that institution will be heard with the Munich Cathedral Choir.

In addition to programs of Gregorian and sixteenth century church composers, a number of moderns will be represented, among whom are Pizzetti, Malipiero, Caplet, Pepping, Schmitt, Braunsfels, Messner, Refice, Perosi and others. Braunsfels and Schmitt will be present to conduct their works and noted choral organizations and soloists will come from many cities of Germany to take part in the programs.

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Vatican Hymn Undertaken at Request of the Pope by the Prolific Mascagni

Recent information from the Eternal City appraises us that Mascagni, at an audience with the Pope, was requested by His Holiness to write a special hymn to the Vatican City. Nothing more natural than this behest, inasmuch as Mascagni has become Italy's official Orpheus of late, and more than ever since the death of Puccini. Needless to say, Pietro assented and put aside all other activities to devote himself to the task. Here's hoping the new effort will prove less inane than his similar previous one, the asthmatic Fascist Hymn to Labor, a pitiful spectacle from the pen that wrote "Ratcliff" and "Cavalleria," of which latter the composer recently conducted a series of fortieth anniversary performances at the Scala, followed by "L'Amico Fritz."

American readers will recall Mascagni's proposal, announced last Winter, to write a special opera for the talkies. He had hoped to start work on it this

Fall. We have not yet heard anything more from him on this subject, just as we are still awaiting the announced operetta, to be entitled "Si" (Yes), upon a libretto from a Viennese source.

In the meantime, it is rumored that His Excellency will shortly publish a collection of American Negro songs, which he admires and has been collecting for some years. Mascagni is now taking pains to make clear his distinction between Negro folksongs and jazz. Jazz he detests in all its forms, never missing an opportunity to flay it in public statements as the greatest demoralizer of our youth. The "sax" is to him the most insufferable of instruments, with its "mongrel tone."

Of course, apart from all artistic considerations, the fact is that Mascagni is never satisfied unless he is "blowing off steam." Between a philippic against modern art and the brutalities of our mechanical age, a tilt with newspaper men, another suit for

libel, a tilt with the Scala or some other theatre over a real or imagined slight, the patching up of the quarrel, the conducting of some of his operas in vagrant stands, assisted and super-directed by his better half, a *chiacchiere* and round of stories with old friends (what a delightful *causeur* he is!), another conference with his attorney over another suit for libel, more speeches and polemical skirmishes in the press, some service on a governmental jury or committee, a game of poker with his inveterate *toscane* in his teeth, still more suits for slander, the signing of autographs and attending the meetings of the Italian Academy—between all these and a dash of work at his official hymns, his Negro spirituals (perhaps), and that famous opera he has been dabbling over for twenty years in jealous silence (save for the Signora's confession that it must make the tears flow) (How? from laughter?), the chances are that, if we continue to wait with patience, we shall some day see and hear the new child of his genius that is destined to set on edge even Hollywood, which is to say, the centre of the universe!

S. S.

Vacation Memories That Linger in Some Artist-Minds



Edward Johnson, Tenor of the Metropolitan, Raises His Beach Umbrella at Port aux Barques, Mich., on Lake Huron



The Roth Quartet at Tea With Their Wives and Friends In Their Garden at Mondsee, Austria. Second From Left Is Mme. Walcher, Ballet Mistress of the Stettin Opera, Who Taught Dancing At the Austro-American Conservatory



Paul Kochanski, Violinist, and Ruth Draper, Diseuse, in a Garden at Evian in Savoy, Famed for Its Mineral Springs



Four Artists Who Sang in the Colon Opera Series in Buenos Aires, Visiting the Springs of Villavicencio in the Suburbs of Mendoza, Argentina: Left to Right, Bruna Castagna, Mezzo-soprano; Feodor Chaliapin, Tito Schipa and Clara Jacobo, Soprano of the Metropolitan Opera



Enrique Fernandez Arbos, Noted Spanish Baton Leader (Left), and Artur Rodzinski, Conductor of the Los Angeles Philharmonic, View the World from a high place in California



S. Hurok, New York Concert Manager, Snapped while Paying a Visit to Switzerland During the Summer



Cornelius Van Vliet, 'Cellist (Right), with His Former Pupil, George Kirchner, Amid the Summer Snows on Mt. Rainier, Wash.



Alton Jones, Pianist, with His Faithful Collie, in the Black Hills near Custer, S. D., Where He Spent a Part of His Vacation



Ralph Leopold, Pianist, Visiting the Shores of Lake Winnepesaukee, N. H., Basks in the Sun on a Picturesque Old Wall

Los Angeles Opera Season Brings Brilliant Performances by Guests

Artur Rodzinski Wins Applause in Coast Debut as Operatic Conductor in "Salome" and "Tannhäuser" — First Local Hearings Given to Strauss Opera and Puccini's "Girl" — Los Angeles Bows Made by Clare Clairbert, Hope Hampton and Sidney Rayner — Season Is Financially Successful

LOS ANGELES, Oct. 20.—The Los Angeles Grand Opera Association brought to a close what is declared to have been by far the most successful season in its six years, with a brilliant performance of Donizetti's time-worn "Lucia," on the evening of Oct. 13. Presenting a total of ten operas in nine evenings, the management set new standards artistically, financially and in the general interest aroused. The series, which is always a signal for the opening of the social season, this year afforded unusual opportunity for brilliance. Practically every performance was sold out, with standing room at a premium on several occasions, notably the two conducted by Dr. Artur Rodzinski and Hope Hampton's appearance in "Manon."

Rodzinski Conducts "Salome"

Coming as the second event in the series, Strauss's "Salome" afforded Maria Jeritza her first opportunity to bewilder a somewhat mystified audience



Times Wide World Studios

Hope Hampton, as Manon in Massenet's Opera, at Her Los Angeles Debut

in an opera that repelled the supersensitive and brought sighs of ecstasy from the musical neophytes. It was Mme. Jeritza's opera from beginning to end, although Mr. Rodzinski's conducting made it one of the most significant musical offerings of the season. The conductor had rehearsed the orchestra in sections and *en masse*, with the result that it was by far the best thought out performance heard. Originally an operatic conductor, the young Pole revealed his genuine flair for the stage in his first opportunity to appear in this capacity before his Los Angeles friends. He left no detail untouched to give the work significance.

Mme. Jeritza gave a thrilling and moving interpretation, singing better

than on her last visit here two years ago. She discarded some five of the famous veils in a commendably artistic fashion. The other two were left to the imagination.

John Charles Thomas, making his first operatic appearance in Los Angeles, took the palm for beautiful singing, lending dignity and sonority to the role of the Prophet. Sidney Rayner also made his local debut on this occasion, making a favorable impression as Herod. Dorothee Manski sang the role of Herodias competently.

Clairbert Well Received

Clare Clairbert, Belgian coloratura soprano, made her first appearance in this city as the hapless heroine in Verdi's "Traviata" on Oct. 3. It was a felicitous occasion for the diminutive singer, who won the sincere regard of her audience for her interpretation. She is a consummate actress and knows how to fit the action to the word. Especially in pianissimo passages, the voice possesses a lovely quality. Her scales and staccati were generally accurate and she was notably true to pitch.

Gigli was the Alfredo, singing with his usual beauty of tone and finished artistry. The most spontaneous ovation of the season was won by John Charles Thomas as Germont. His singing and characterization approached perfection. Serge Oukrainsky and his ballet did some colorful dancing. Gaetano Merola was applauded in his first hearing as conductor this season.

The inevitable double bill brought Humperdinck's "Hänsel und Gretel" and Mascagni's "Cavalleria," on Saturday night. Many school children heard Humperdinck's fanciful score, which was given preference on the program for their benefit. Queena Mario, remembered from a delightful Gretel of last year, was again a favorite, with Elinor Marlo, Los Angeles singer, as an industrious Hänsel. Dorothee Manski was the Witch.

The performance lacked something of its proper sparkle, largely through the conducting. Dr. Karl Riedel's reading overlooked much of the score's native humor.

Mme. Jeritza, with her blonde hair, seemed out of place in the typical Italian village depicted in "Cavalleria," but proved herself a tower of strength notwithstanding. Frederick Jagel, as Turiddu, made his first appearance on this occasion, revealing a voice of excellent quality and good schooling. Millo Picco was the baritone. Pietro Cimini, as conductor, led the orchestra in spirited style.

Hope Hampton as Manon

The much-heralded appearance of Hope Hampton as the heroine in Massenet's "Manon," on Monday night, brought an overflow audience, including many members of the film colony, which capitulated to the sway of the singer's good looks and elaborate costumes. Miss Hampton made the leap from screen to operatic stage gracefully, if not in a manner to efface memories of other impersonations of the role. She evidenced sincerity and industry in fitting herself for the debut, though her pleasing voice was not always under sufficient command, be-

cause of a recent illness, to enable her to give a wholly satisfactory portrayal. Gigli, in the role of Des Grieux, did some beautiful singing, and was gallantly deferential to Miss Hampton. Cimini conducted.

Rodzinski achieved another triumph in his second appearance as conductor, leading a memorable performance of Wagner's "Tannhäuser" on Tuesday night. His abilities as an orchestral conductor are well known and appreciated, and as revealed on this occasion are fully matched in the field of opera. His success was outstanding.

Mme. Jeritza was a lovely vision as Elisabeth and sang much of the music with moving power. Sidney Rayner sang the role of Tannhäuser, and Miss Manski depicted the woes of Venus. John Charles Thomas again demonstrated that good singing does not go unappreciated by the volleys of applause he reaped for his apostrophe to the Evening Star. The Oukrainsky Ballet.

(Continued on page 42)

MILWAUKEE ORCHESTRA ADDS TO DIRECTORATE

Members of Other Music Groups of City are Elected to Philharmonic Board

MILWAUKEE, Oct. 20.—The Milwaukee Philharmonic Orchestral Association has enlarged its board to take in members of several other leading musical organizations of the city. The number of the association's directors has been increased from ten to twenty. The step was taken, it was explained, to show the orchestral association's intent of cooperating and working with other musical groups in the city.

"It is the desire of the Philharmonic Orchestral Association," said Herman A. Uihlein, president, "to do all it can for the advancement of music and of musical interest in Milwaukee. The services of the orchestra have been offered to the several choruses of the city. Already three joint concerts have been arranged."

"Formerly it was impossible for them to give oratorios because of the expense of employing an outside orchestra, but these productions are now possible, with representatives of other music groups on our board, more effective cooperation is assured."

Those added to the board of the Milwaukee Philharmonic Orchestral Association are Herman H. Bruns, president of the combined organizations of the Milwaukee Musical Society and the Arion Musical Club; Samuel McKillop, president, and Alfred Hiles Bergen, conductor, of the Male Lyric Chorus; Oscar Stotzer, former president of the Milwaukee Association of Commerce; George Enzinger; Alfred Pelikan, director of the Milwaukee Art Institute and art director of the public schools, and Gustave Pabst, Jr.

Those already on the board include Max Friedmann, Mrs. Fred Pabst, Herman Kletzsch, Willits Pollock, J. H. Puelicher, Louis Quarles, Mrs. Herman Reel, Thomas M. Duncan, W. F. Teschan, Herman Uihlein and Mackay Wells.

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THE BECHSTEIN-MOOR

DOUBLE KEYBOARD PIANO PLAYED BY

WINIFRED CHRISTIE

at Carnegie Hall, New York, on October 15, 1930

Unanimously Lauded by New York Critics

THE TIMES: Oct. 16, 1930. (By Olin Downes.)

Winifred Christie, pianist, returned to this city after an absence of some seasons and played last night upon the instrument of her husband's invention in Carnegie Hall.

The Moor-Bechstein piano has two keyboards and coupling devices which greatly simplify octave passages and various other technical problems, and add to the available range of notes which can be manipulated by the performer. In contrasting tone qualities the two keyboards have analogies to the keyboards of the organ. Miss Christie, a pianist of uncommon technical equipment, good taste and tonal finesse, played a long list of compositions to prove the utility and value of Mr. Moor's devices.

Of the arrangements heard it is noteworthy that the two most suggestive of the organ—the transcription of Bach's organ piece, and the Cesar Franck Prelude, Chorale and Fugue, which is organ music in conception—were those which sounded best. Certain couplings of lower and of upper registers in the Bach piece appropriately suggested the organ, and provided more color than the piano customarily affords. In Franck's pieces, notably in the chorale, the couplings also aided materially to solve the problems created by the widely arpeggiated chords and by the demand in the last fortissimo measures for chords reinforced with an octave tone, ordinarily achieved by crossing the left hand over the right. The double keyboard made this effect possible without giving the listener the sensation of a makeshift technical device. Certain basses characteristic of Franck had a greater depth and sonority than they have on the single keyboard. In other scores, places which are usually hollow in the middle, on account of there being too great a gap between the bass and the upper tones of the instrument, were last night full, sonorous, balanced.

Miss Christie's performances are generally distinguished by exceptional technical finish, beauty, sensitiveness and taste.

THE EVENING POST: Oct. 16, 1930. (By Oscar Thompson.)

SIMPLIFYING PIANO PROBLEMS BY COMPLICATING THE PIANO AND SOME GOOD PLAYING
BY WINIFRED CHRISTIE

Those who went to Carnegie Hall last night to satisfy curiosity with regard to a demonstration of a double-keyboard piano remained to hear an artistic recital by Winifred Christie, an English musician, whose gifts were well remembered from earlier visits to this country.

The particular instrument on which Miss Christie played was one of exceptional richness of tone, and she speedily demonstrated that its possession of an extra manual, which enabled her to avoid certain crossings of the hands, together with a coupling device by means of which octaves could be played with a single

finger, held potentialities for the simplification of sundry problems of piano technique.

Miss Christie, using special arrangements of her music made in conjunction with Mr. Moor, played numbers by Bach, Couperin, Scarlatti, Handel, Franck and Schumann. By employing the upper manual where the hands would have been widely separated she was able to keep them relatively close together and in easier positions.

THE HERALD-TRIBUNE: Oct. 16, 1930. (By F. D. Perkins.)

WINIFRED CHRISTIE PLAYS DOUBLE KEYBOARD PIANO INTRODUCES EMANUEL MOOR'S DEVICE AT CARNEGIE HALL

A hearing of Miss Christie's somewhat formidable program called attention to the assets of Mr. Moor's modifications, the notable sonority obtainable with the increased range obtainable by the coupling device, and the simplification of certain technical problems, such as repeated notes, passages calling for the crossing of hands, wide-ranging figures, etc. The increased sonority proved most effective in the Bach numbers; the Handel chaconne, played with notable transparency, and the Franck number.

Miss Christie's playing told of thorough musicianship and a well developed, entirely competent technique. Her playing gave evidence of the command of subtleties of pianistic coloring.

An interested audience, including many pianists of note, discussed Mr. Moor's innovations, pro and con, and listened to very well played Chopin and Bach numbers as encores.

THE TELEGRAM: Oct. 16, 1930. (By Pitts Sanborn.)

In Carnegie Hall, last evening, a double-keyboard piano, the Bechstein-Moor, was put through its paces while an audience observed the results with keen interest.

The officiating pianist was Winifred Christie, advocate of Emanuel Moor, Hungarian pianist, composer and inventor.

The Bechstein-Moor, besides this customary keyboard, possesses an upper one tuned an octave higher.

Thus either hand may pass from one to the other or play them both at the same time, and by means of a middle pedal the two keyboards can be coupled together, whereupon each key of the lower one sounds also the octave above.

There is, further, a device for rendering chromatic glissandi possible over a part of the keyboard.

Mme. Christie's playing yesterday gave uncommon pleasure because of its genuinely musical quality—tone, phrasing, expression, taste, all such as only a pianist of fine talent and mature accomplishment can compass.

Mme. Christie was particularly impressive in the Handel chaconne, and one admired the superior ease with which the double keyboard enabled her to dispose of the crossed-hands passage in the Franck composition.

THE AMERICAN: Oct. 16, 1930. (By Leonard Liebbling.)

Last evening, Winifred Christie, English pianist, gave a recital at Carnegie Hall and played all her numbers on the Bechstein-Moor double-keyboard piano. She has been an eager and acknowledged exponent abroad for several years of that duplex instrument.

The main purposes of all the inventive endeavors toward "improving" the piano keyboard were to render piano-playing easier, by obtaining greater sonority through mechanical means, lessening the stretch of fingers, facilitating the playing of passages in double notes and chords and making digital, manual and arm manipulation less complicated and less a test of endurance.

Miss Christie played with crisp, cool touch, refined tone, musicianship and taste and good command of technic. She was applauded warmly.

THE EVENING WORLD: Oct. 16, 1930. (By Noel Straus.)

Pianism of the superior type put forward by Winifred Christie at her recital in Carnegie Hall last night, would have attracted unusual attention under any circumstances. But her satisfying art aroused extra interest because of the fact that it was conveyed on the double keyboard instrument recently invented by Emanuel Moor. A first public hearing in New York of that much-discussed German novelty brought out an audience which included many of the leading musicians of the city.

Miss Christie, a native of Scotland, who made her local debut in 1915 but had not appeared in these parts for more than a decade, returned in the prime of her powers. Her ripe evocations, alike in the early classics or the more modern items on her noble program, were remarkable for interpretative insight, poetry and compelling musicianship. Earnest and sincere, eschewing the slightest hint of display, she engrossed herself completely in the endeavor to unfold the inner meanings of the music under consideration. A more beautiful singing touch, or one capable of more soulful expressiveness than hers, is rarely at a pianist's command. And never in the most thunderous fortissimi was it permitted to lose an iota of its pure mellowness.

By the aid of the new piano, Miss Christie was able to produce a far wider range of color than is found possible on the ordinary instrument. . . . Miss Christie's expert handling of the instrument in the eighteenth century numbers which were originally intended to be played on two keyboards, restored to them much of their pristine tonal tints. And when the manuals were coupled the piano gave forth sounds of greatly augmented brilliance and resonance. It was also obvious that the innovation simplified technical difficulties in many respects, especially in matters of legato octaves, repeated tones and extended skips.

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To Our Readers:

With the opening of the Autumn season, we wish to call our readers' attention again to the Information Service Department which is conducted by MUSICAL AMERICA.

Inquiries in regard to all matters concerning music will be carefully answered by the Information Department. We consider it a privilege thus to serve our readers.

"Come Now, Ring Up the Curtain!"

FOR the fifth time during his twenty-two years' reign, General Manager Gatti-Casazza is ringing up the Metropolitan curtain with Verdi's "Aida." The statement is an historical fact rather than a commentary.

Opening night is not considered an occasion when opera-goers wish especially to be regaled with novel music, so that there will be little disappointment in "Aida" coming in for another hearing. There will be special interest in the singer of the title rôle being the Bohemian soprano, Maria Müller, who appears in the season's opening performance for the first time since her coming to the Metropolitan. The Rhadames will be Giovanni Martinelli, the Amonasro, Giuseppe De Luca, while Tullio Serafin will be in the conductor's place, as he often is when the season begins on Thirty-ninth Street and Broadway.

Society will be in attendance in gala attire and leading musical personages and personalities will promenade between acts, comparing

this "Aida" with "Aida" when So-and-So was the dark-skinned princess and Mancinelli waved the baton before Metropolitan audiences.

Mr. Gatti's first novelty of the season comes at the Saturday matinee performance of the first week. It is a revival of Wagner's "Flying Dutchman," not heard here from these forces since 1908.

The last role that some would have dreamed for Maria Jeritza to assume naturally is Senta. Yet with characteristic courage she has chosen it and will reveal it on Nov. 1 for all who wish to hear, and in her case, see. She will doubtless introduce some special "business" into the rôle. What that is to be, only the Czech prima donna knows. . . .

On Using More Songs in English

AS a direct means of stimulating the interest of audiences in concert performances the subject of our singers presenting more songs with English texts, that is, songs by American and English composers, has been suggested.

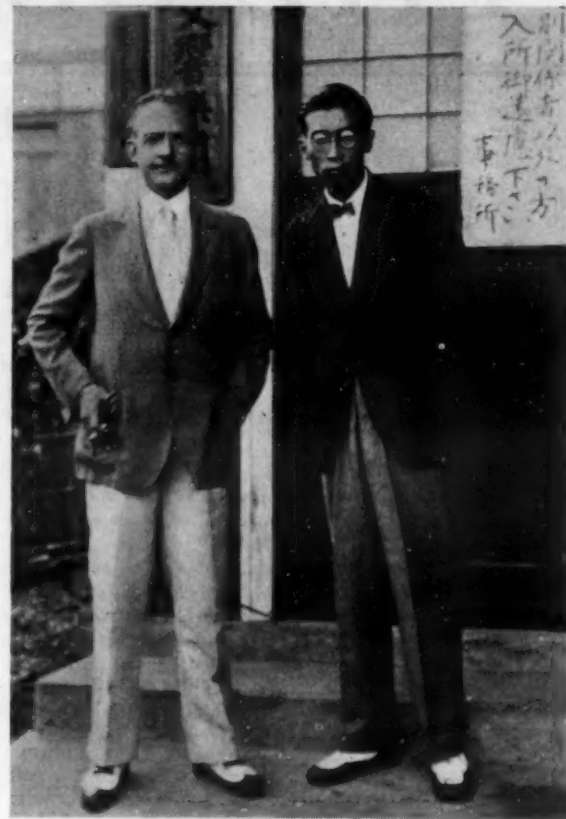
It is contended, and very properly, that the number of those in an average audience who understand foreign languages is limited and that there would be many more regular concert-goers, if more songs were sung in English.

A prominent New York singing teacher, a man of wide experience and excellent judgment, is now working on a survey of songs to English texts and will publish the results of his investigation as soon as it is completed.

He contends that at the present time not more than 16 per cent of the songs on song recital program are sung in our language, and that this is an important reason for attendance at concerts not being greater than it is.

The radio, which has brought good music to many who were totally unfamiliar with it, has observed the importance of singing in English. A rule, which has been proved successful in the case of broadcasting, ought to be good enough for the older concert field to follow.

Personalities



Viscount Hidemaro Konoye Welcomes Henry Hadley to the Land of the Rising Sun to Conduct the New Symphony of Tokyo. The Japanese Notice Means "No Admittance to the Rehearsal Room"

Hadley-Konoye—At the invitation of Viscount Konoye, conductor of the New Symphony of Tokyo, Henry Hadley led that orchestra in two concerts on Sept. 24 and Oct. 5 in the Japanese capital. At the first the soloist was Inez Barbour (Mrs. Hadley), soprano, and the program included Mr. Hadley's suite, "Streets of Peking," written during his visit to the Far East and performed for the first time on this occasion. At the second concert the composer-conductor's tone poem, "Lucifer," was presented along with works by Beethoven, Berlioz and de Falla. Mr. Hadley sailed on the Empress of Japan and is due in New York on Oct. 26 to commence rehearsals with his Manhattan Symphony.

Schipa—While traveling from Buenos Aires to Santiago, Chile, recently to fill operatic engagements, Tito Schipa was detained at Mendoza, Argentina, on account of impassable snow on the Andes. So he made the trip by airplane, and found the experience thrilling.

Bunchuk—When Yasha Bunchuk, conductor of the Capitol Theatre orchestra, appears as soloist he uses a 250-year-old Guarnerius 'cello which was presented to him by General Limoff of the Russian Imperial Armies upon his leaving for America.

Setti—Giulio Setti, chorus master of the Metropolitan Opera for the past twenty-two years, has been elevated by the King of Italy from the rank of Cavaliere to that of Commendatore of the Order of the Crown.

Damrosch—Dr. Frank Damrosch, director of the Institute of Musical Art, has been awarded the gold medal of the Society of Arts and Sciences "for distinction in music and for services to and for the dissemination of knowledge of the musical art."

Schulhoff—The Czech composer, Erwin Schulhoff, has written a jazz oratorio entitled "H. M. S. Royal Oak," and a concerto for string quartet and ensemble of wind instruments.

Dickinson—During his Summer's sojourn in Europe, Clarence Dickinson discovered some interesting folk song material. A chance meeting with a Russian exile led to Dr. Dickinson's securing a beautiful Christmas number which is said to have been sung at St. Stephen's monastery, near Moscow, for two hundred years. This and a carol from Mallorca and one from Corsica will appear this Autumn in Dr. Dickinson's "Sacred Chorus" Series.

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Musical Jottings in Lighter Vein

Soapsuds and Syncopation

THE Hindemith Overture to "News of the Day," with which Mr. Kleiber recently regaled the staid Philharmonic subscribers, lasts exactly eight minutes. These modern composers are nothing if not to the point. Probably, at that, nobody felt stinted.

By the way, this was the opera in which a lady sang in a bath tub. We strained our ears to the utmost, but not even a burble came from the brass.

Mary Garden on her recent arrival from Europe gave her annual interview in which she stated that reports of her marriage—like those of a certain celebrity's demise—were grossly exaggerated.

An interprising opera fabricator is announcing that he intends to make a lyric drama of that somewhat arch Broadway opus, "Ladies All." We can't imagine how the airplane scene in the Chevalier Belasco's "Dancing Partner" success has failed to intrigue some specialist in musical mechanics.

Tangled Tessituras

Mascagni's Fascist Hymn to Labor ought to make a corking ground bass for the same active composer's projected Vatican Hymn. Both of which, if combined contrapuntally with one of the Negro spirituals which he is arranging with the other hand, ought to make something real swell in the "Meistersinger" manner.

Trilled, But Didn't Shake

Maestro "Billy" Guard insists that the story of his having fluted while Naples quaked is all pish-tush. At any rate, the Metropolitan's genial press representative will now be absolved of all complicity in that earth-shaking event.

The Season's On!

CONCERT halls in pristine new paint,

Fly-netting off the chandeliers,

Piano keys being religiously dusted,

Florists filling orders for mammoth nosegays,

Debutantes anxiously scanning the papers,

Papas looking as if the market was off color,

Mammas telling all their friends they GOTTA come,

Orchestras practising queer, new things,

Conductors getting interviewed about politics,

Conductors tactfully talking about skylines,

Festivals at their last gasp from overwork,

Music teachers really settling down to THINGS,

Everybody coming home worn out from vacations,

Chatter about the good folk of Oberammergau—

It actually looks as if the season had begun!

Martha Baird to Make Tour of Pacific Coast and Mid-Western Cities



Martha Baird, Pianist, Snapped on the Tennis Court at Seal Harbor, Me., Where She Spent the Summer Holiday with Her Husband at Their Country Home

Martha Baird, pianist, will visit the Pacific Coast early this season, opening her tour with two appearances as soloist with the Los Angeles Philharmonic, under Artur Rodzinski, on Nov. 6 and 7 and the San Francisco Symphony on Nov. 21 and 23 before returning for engagements in the Middle West. She has been engaged to play with the Chicago Symphony on Dec. 9.

Historic Covent Garden Advertised for Sale

LONDON, Sept. 10.—The Times carried an advertisement recently offering Covent Garden Opera House for sale, with vacant possession in February, 1933, at the termination of the lease held by the Covent Garden Opera Syndicate.

Much uncertainty is felt in London musical circles about the fate of the famous theatre and of the annual opera seasons two years hence. The estate of which the theatre is a part is controlled by the Covent Garden Properties, Ltd., which retains a freehold on the site. The price of the opera house is reported to be about \$1,250,000.

Twenty Years Ago

as viewed in MUSICAL AMERICA for October, 1910

Other Dates, Other Weights

Mr. Mahler's first programs include such weighty material as the great Schubert C Major, Richard Strauss's "Also Sprach Zarathustra" and a Mozart number of great interest.

~1910~

And This Was the Hub of Cultchaw

When Mr. Fiedler placed upon the program Scriabin's "Poem of Ecstasy," a Boston audience heard Scriabin for the first time, and it was obviously embarrassed by the experience.

~1910~

A Quadricentennial

BERLIN, Oct. 6.—The Dresden Royal Opera brought out a four hundredth performance of "Lohengrin" recently.

~1910~

Nevertheless, He Was Rather Popular!

PARIS, Oct. 15.—Pierre Lalo, son of the distinguished composer, music critic of Le Temps, after hearing Caruso sing, delivered himself of the following: "Take away his voice and he is nothing, neither a good singer nor a good actor. No taste, no style, absolutely incapable of giving to a melody the continuity which belongs to it."

~1910~

Is Any Opera House?

(Headline) BOSTON OPERA NOT "A SCHOOL FOR MORALS." Henry Russell Sees No Reason Why Cavalieri Should Be Barred Because of Marriage.

~1910~

If Any!

Blanco Blanchi, a musician, was committed to the psychopathic ward in Bellevue Hospital on Oct. 9. His application to study turned his brain.

~1910~

Big Oaks from Little Acorns Grow

Nicholas (sic!) Sokoloff, the new concertmaster of the Russian Symphony, arrived recently to take up his duties under conductor Modest Altschuler.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

That "Aida" Premiere

QUESTION BOX EDITOR:

In your September issue, the writer of a review of the Verdi biography by Bonavia states that the author accepts the generally accepted fallacy that "Aida" was projected as part of the festivities concurrent with the opening of the Suez Canal. Would you be so kind as to explain this? P. H. T.

Dallas, Tex., Oct. 15.
The statement quoted is frequently made. The Canal, however, had been opened in 1869, and "Aida" was not produced at Cairo until Christmas Eve, 1871.

???

A Tucket

QUESTION BOX EDITOR:

What is a "tucket," which one sees referred to in Shakespeare's plays? M. L. P.

Charleston, S. C., Oct. 18.
A flourish of trumpets usually announcing the arrival of some noted personage.

???

"Boccaccio" Premiere

QUESTION BOX EDITOR:

When was Suppé's "Boccaccio" first produced, and where? T. V. D.

Brooklyn, Oct. 17.
At the Carltheater, Vienna, Feb. 1, 1879.

Si or Ti

Question Box Editor:

What is the reason for the change of "si," as the leading-note of the scale, to "ti" in tonic sol-fa? M. K.

Omaha, Kan., Aug. 30.
So as to avoid confusion with "sol" when it is desired to indicate the scale degrees by one letter only. With this change there is no duplication and the scale reads D, R, M, F, S, L, T, D.

???

D'Albert's Nationality

QUESTION BOX EDITOR:

What is the nationality of the pianist-composer Eugen d'Albert? E. K. N.

Portland, Me., Oct. 16.
D'Albert was born in Glasgow, Scotland. His father, though born in Germany, was the son of a French army officer.

???

"Break" in the Voice

QUESTION BOX EDITOR:

Please define the "break" in the voice. F. B. V.

Los Angeles, Oct. 1.

A well-trained voice has no "break," but the term is sometimes used to define that point in the scale where the vocal mechanism has to readjust in order to continue. Many voice teachers deny the existence of this necessity.

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WEBER SEES "CANNED" MUSIC PALLING

President of Musicians' Federation Predicts Public Reaction

"ROMANCE cannot thrive in a Robot Age," said Joseph N. Weber, president of the American Federation of Musicians, in a recent interview, in which he took occasion to refute assertions that the love for music is being implanted in the masses by mechanical forms of reproduction, such as the musical films. Mr. Weber's organization of musicians has been waging a cultural war on "canned" music, and has already enrolled several million music lovers of this country in a Music Defense League, protesting against the invasion of the art by mechanics.

"Living music soothes frayed nerves, and its lovely emotional quality invites romance," he continued. "Formerly people not only enjoyed good music in their homes, but they found it at the theatre, where splendid orchestras took them out of the prosaic atmosphere of everyday life. Today they find only a machine. When the element of surprise and unexpectedness is removed from anything, it ceases to be of interest. When one listens to a living artist sing, or play an instrument, the effect is unpredictable. A singer on a certain night may sing an aria in an unforgettable way. An obscure artist may in one evening achieve a triumph and make musical history. A machine, on the other hand, grinds out its reproductions always in the same way. There is no interchange of emotional response with the listener."

Unemployment Problem Created

"It is estimated that salaries paid to theatre musicians have been cut nearly \$25,000,000 a year, since one-half of the musicians formerly employed in theatres lost their jobs. Canned music advocates claim that a large number of musicians are now employed in the sound studios in New York and on the Coast, to supply us with living music, but this is not so. There are only about 150 of them working part time, and



Mishkin

Joseph N. Weber, President of the American Federation of Musicians, Which Is Conducting a Drive for the Return of "Living Music" to the Theatres

each record they make is multiplied from 17,000 to 20,000 times for country-wide distribution.

"American symphony orchestras are threatened by the widespread epidemic of canned music. Symphony orchestras depend to a certain extent on theatre orchestras for their personnel, and if the latter are permanently put out of existence, they will be unable to secure recruits. If the services of professional musicians are no longer required, there will be no incentive for them to cultivate their talent. Why strive to reach a goal which will eventually be denied them? And, as a result, will America be dependent on foreign talent for the future personnel of its celebrated orchestras?"

Change of Sentiment Noted

"However, there are a few bright rays on the dark horizon of our culture."

I have observed recently that people are tiring of dead music in the theatre. It is a fact that the so-called 'musical' films have fallen off in patronage decidedly and fewer of them are being made at the present time. Every one is tiring of the theme song, which runs monotonously like a never-ending thread through the patchwork of a score. And scores in these days are made, like a quilt, of borrowed bits, a shred from a master's gem here, a bit of another there, and so on. The original scores in canned music which are played today on synchronized machines do not number a half dozen. The abrupt jumps from cheap jazz to the classics irritates the sensitive ear of the true music-lover, and he is growing increasingly annoyed at the offense. Certainly I, for one, am not surprised that millions of Americans have put themselves on record as demanding the revival of living music."

Arthur Warwick to Play Varied Program

Arthur Warwick, pianist, who will be heard in recital in the Town Hall on Oct. 28, lists three groups on his program. Opening with Handel's Air à la Bourrée, he next gives Haydn's Minuetto Giocoso, then Mozart's Sonata in C Minor. In his second group Mr. Warwick plays two Brahms numbers and the Schütt "Carnaval Mignon." Zeckwer, Debussy, Infante, Palmgren and Liszt are represented in his closing group. This is the artist's third annual New York recital.

Sousa Conducts His Band in Montclair

MONTCLAIR, N. J., Oct. 20.—John Philip Sousa and his band gave the first concert in the eleventh annual series of the Unity Course and delighted the audience with a program that ranged from Berlioz and Wagner down to popular numbers by a saxophone octet. The soloists, all of whom showed great virtuosity, were William Tong, cornetist; Marjorie Moody, soprano; Edward J. Heney, saxophonist, and Howard Goulden, xylophonist. The conductor was represented on the program by a number of his compositions. P. G.

MUSIC YEAR OPENED BY STOCK FORCES

Honor Patron's Memory—New Players in Symphony

CHICAGO, Oct. 20.—Capacity audiences greeted the Chicago Symphony and its conductor, Frederick Stock, at the opening concerts of the season, on Oct. 17 and 18. The first programs contained a "Benedictus" from the pen of the late Philo A. Otis, one of the founders of the Orchestral Association, played in memory of one of the orchestra's most prominent and generous benefactors. Other music given brilliant performance at these concerts included the Overture to Weber's "Der Freischütz," the César Franck Symphony in D Minor, Strauss's "Don Juan" and Rimsky-Korsakoff's "Capriccio Espagnole."

The new season brings a number of changes in the personnel of the orchestra. Mischa Mischakoff succeeds Jacques Gordon as concertmaster. The first 'cello chair has been assigned to Daniel Saidenberg, who was first engaged as a member of the section, and later given the post left vacant by Ennio Bolognini.

Mr. Saidenberg is a native American. He has studied with André Hekking at the Paris Conservatoire and with Felix Salmond in New York. In 1927 he won the Naumburg Foundation prize in the national competition held in New York.

Other new members of the orchestra are H. Massier, violin; S. Lehnhoff, viola; F. Erickson, horn; and E. Metzenger, percussion. Mr. Wintrich, who for many years has been leader of the percussion, will now take charge of the tympani while Mr. Metzenger will assume the responsibilities of the percussion section.

ALBERT GOLDBERG

Schofield Pupil Wins Scholarship in Little Theatre Opera School

Eugene Marvey, tenor, a pupil of Edgar Schofield, was one of the successful candidates for the operatic scholarships given by the Little Theatre Opera Company. Mr. Marvey has already begun his work with the organization.

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Schlussnus Coming for American Tour During Six Weeks This Fall



Heinrich Schlusnus, Baritone, with Mrs. Schlusnus on Holiday in Germany

Returning for another concert tour in the United States, Heinrich Schlusnus, baritone of the Berlin State Opera, will appear with orchestras and in recital in a number of cities during six weeks. Mr. Schlusnus will arrive at the end of October and will be heard in the course of his brief visit as soloist with the St. Louis and Minneapolis Symphonies.

Besides giving a recital in New York with Claire Dux in the Judson Series at Carnegie Hall on Nov. 11, Mr. Schlusnus will be heard in recital in Milwaukee, Northfield, Appleton, Winnipeg, Chicago, Ames, Indianapolis, Peoria, Madison, Grinnell, Fort Wayne, Mount Vernon, Baltimore and Pittsburgh.

Littau Goes to Omaha

Joseph Littau, conductor, left New York on Sunday evening, Oct. 19 for Omaha to assume his duties as conductor of the Omaha Symphony Orchestra. Mr. Littau makes his Omaha debut at the orchestra's first concert next month.

"AIDA" PRESENTED IN PHILADELPHIA

Grand Opera Company's Season Opens with Fine Performance

PHILADELPHIA, Oct. 20.—The pomp and circumstance of "Aida" served to open the season's operatic annals on Oct. 16. The pageantry was notably realized and there were attendant circumstances of excellent singing, theatrically effective acting and smooth and coordinated stage management, especially of the very large ensemble of chorus and supernumeraries in the triumphal scene at the Gates of Thebes. For this spectacular episode massive settings were provided which gave the effect of solid masonry and genuine Egyptian architecture. The new setting for the Nile scene was also very beautiful in its illusion of shimmering water and wide spaciousness.

This was the first of a series of eighteen operas, which will comprise the fifth season of the Philadelphia Grand Opera Company, of which Mrs. Joseph Leidy is president, Mrs. Mary Louise Curtis Bok, chairman of the board, and Mrs. William C. Hammer, artistic director. Emil Mlynarski was the conductor, with more than sixty members of the Philadelphia Orchestra playing the score vigorously and vividly under his baton. Wilhelm von Wymetal, Jr., was the efficient stage manager.

Anna Roselle, who was engaged after her successful Aida at the Paris Opéra last Summer, warranted her selection for the title role. Cyrena Van Gordon came from Chicago as guest artist for a very majestic Amneris. Araldo Lindi, a stalwart tenor, looking every inch a warrior, and possessing a strong and well handled voice, as Radames made his local debut. Nicholas Konraty, another newcomer, was a sonorous King. Chief Caupolican repeated his always dramatic Amonasro and Ivan Steschenko was again a dignified Ramfis.

Club's Program Outlined

The Matinee Musical Club will open its 36th season with the annual luncheon on Oct. 28 at the Bellevue-Stratford. The program for the first half year is more elaborate than usual. Fortnightly Tuesday afternoon meetings will be held in the hotel ballroom, with contributions by the various

club groups and individual soloists. In addition a number of artists of the first rank will appear as guests. The first of these will be José Iturbi on Nov. 18. On Dec. 2 the club's string ensemble, under the direction of Ben Stad, will combine with the Littlefield Ballet in a pageant, "Les Saisons en Passant." On Dec. 16 "Christ's Nativity," a new cantata written for and dedicated to the club chorus by its new director, Dr. Harry A. Sykes, will be given. On Jan. 6 the harp ensemble under the direction of Dorothy Johnston Baseler will be heard, and Sherard Wilcox Pollard will give "Silhouettes in Shawls." Albert Spalding will be the soloist of the Jan. 20 meeting, assisted by club members.

Jerrie Meyer announces the engagement as guest teacher at her Studio of the Dance of Charles Weidman. Mr. Weidman was one of the notable artists in Leopold Stokowski's production last season of "Die glückliche Hand" and also was received with favor at the Philadelphia Orchestra Summer concerts in Fairmount Park.

W. R. MURPHY

Heckscher Orchestra to Give Five Concerts

Five symphony concerts are to be given by the Heckscher Orchestra this season. The organization consists of ninety-three juveniles and is under the direction of Isidore Strassner, of the Philharmonic-Symphony Orchestra. The schedule is as follows: Nov. 23, Jan. 4, Feb. 4, March 29 and May 23.

Grace Leslie Scores Success with Concert in the German Capital



Grace Leslie, American Contralto, with Michael Raucheisen, Pianist, Her Accompanist in a Recent Berlin Recital

BERLIN, Oct. 5.—One of the greatest successes achieved by an American artist in Berlin was that of Grace Leslie, contralto, at her concert in the Bach Saal on the evening of Oct. 3, in which she was assisted by Michael Raucheisen.

Miss Leslie, whose European tour is under the management of Max Walther, has been engaged for a number of important concerts in Germany in the early Spring.

G. DE C.

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Noted Violinists, Pianists and Singers Heard in Recital—Kreisler and Giese-king in First Events of Season — Double - Keyboard Piano Introduced—Young Artists in Debuts—Return of La Argentina

THE concert halls of New York, big and little, are once more busy night and day, drawing crowds of music lovers to hear renowned soloists and newcomers alike. Highlights of the fortnight have been recitals by Kreisler, Gieseeking, Wallenstein, Bauer, Morini, Gigli, Braslau and Hempel, and Winifred Christie's playing of double-keyboard piano, the invention of Emanuel Moor. Several young artists have effected highly successful debuts, and La Argentina returned to delight with her incomparable dancing.

Beatrice Belkin's Recital

Town Hall was filled on Monday evening, Oct. 6, for the recital of Beatrice Belkin, coloratura soprano, who will make her Metropolitan Opera debut later this season. Miss Belkin, who has been coloratura prima donna assoluta at the Roxy Theatre until recently, made a charming picture and sang her difficult program with lovely art.

The voice is a pure one, handled with technical excellence. Though not large in volume, it was more than ample for the demands made upon it, which ranged from a Grétry air from "Zemir et Azor" to the Zerbinetta aria from Strauss's "Ariadne."

There were songs in German by Thuille, Rienz, Erich Wolff, Marx and Mahler, sung with lovely clarity of enunciation, and French and Spanish songs by Huë, Poldowski and Granados.

A tour de force in *floriture* was Miss Belkin's mastery of the taxing aria from Meyerbeer's "L'Etoile du Nord" with obligato for two flutes, played by the Messrs. Devries and Possell. In this she introduced a fascinating cadenza with the flutes, written by her teacher, Estelle Liebling. Encores were demanded and granted.

Leo Russotto played the accompaniments with distinction. A.

Kreisler's First Recital

Fritz Kreisler made his first New York appearance this season in a recital in Carnegie Hall on the evening of Oct. 7, with Carl Lamson at the piano. Every seat in the hall was occupied, and besides numerous standees there were at least 300 persons seated on the stage.

The first part of Mr. Kreisler's program included Corelli's "La Follia" Variations, three movements from Bach's B Minor Partita for violin alone, and the Mendelssohn Concerto. The second comprised Schumann's Romance in A Major, Mozart's G Major Rondo and three Caprices, which included an unaccompanied study on a chorale by Stamitz, Cartier's "La Chasse" and the violinist's own arrangement of Paganini's A Minor Caprice.

The qualities which have always made Mr. Kreisler's playing preeminent were present, the complete lack of pose either personal or artistic, the superb tone, superb even when not mathematically accurate, and the stupendous musicianship which places him in a class by himself.

The Corelli was invested with a romanticism which it seldom has. In the Concerto the first movement sounded hurried, but the second was a revelation of impeccable tone, and the third, of crisp, clean-cut playing. The Schumann was not of great interest, but "La



Harold Bauer, Pianist, Who Gave a Recital in Town Hall Last Week

Chasse," which contains technical difficulties unsuspected by the layman, was of great beauty. The Mozart, too, was played with great artistry, and the Paganini was a magnificent climax.

The audience was unrestrained in its enthusiasm and Mr. Kreisler granted a generous number of encores. H.

Winifred Keiser's Recital

Winifred Keiser, soprano, with Flora MacDonald Wills at the piano, gave an ambitious program in the Town Hall on the evening of Oct. 8. Miss Keiser's voice is one of considerable individuality and, in its middle reaches especially, well produced.

Arias from "Don Giovanni" and "Dido and Aeneas" were given with taste, but well selected groups of songs in French, English and German were the most interesting things on the program. Miss Keiser's audience was a large one and appreciative of her work. H.

Braslau Aids Fund

For the benefit of the Gymnasium Fund of New York University and in memory of her father, an alumnus of the university, Sophie Braslau gave a recital at Carnegie Hall on the evening of Oct. 8.

Miss Braslau's art was devoted on this occasion to the big aria from Donizetti's "La Favorita," a Schubert group, in which "Der Doppelgänger" was sung vividly, and songs by Ravel, Sadere, Debussy, Scott, Woodman and Manning.

The finest portrayal of the evening was the distinguished contralto's voicing of Sadere's "Amuri-Amuri," which in her hands became a tone drama of rare quality. So much did the audience like it that it was repeated. There were extras, graciously granted, among them the Londonderry air. The accompanist was Inna Rublova.

The concert was begun by an introductory address by Percy S. Straus, chairman of the Centennial Fund's Executive Committee, who told of the work of the university and paid a tribute to the singer for her generous aid. A.

Claire Alcée, Soprano

Claire Alcée, soprano, gave a recital in the Town Hall on the evening of Oct. 9, with Frank Bibb at the piano.

Miss Alcée sang with good effect a program which ranged from classics by Handel and Mozart to songs by modern composers, with German, French and Russian songs in between. The singer's work had always obvious artistic intention and good musicianship, and it was appreciated by an interested audience. H.

Alice Kindler in Debut

Alice Kindler, pianist, hailing from Columbus, made an excellent impression at her New York debut recital in Steinway Hall on the evening of Oct. 9.

Miss Kindler's playing of MacDowell's "Keltic" Sonata was especially good. In Bach's French Suite in E Major, two Intermezzi of Brahms and pieces by Chopin, Ravel and Liszt, the young artist displayed pianistic ability which may be characterized as more than promising. Her playing has a sweep and breadth that portend good things. She was very cordially received. J.

Celia Branz's Debut

Celia Branz, contralto, who has sung at the Roxy Theatre, made her concert debut in the Town Hall on the evening of Oct. 10 before a friendly and sizable audience. Added to charm of personality and an assured platform manner, Miss Branz revealed an ability to color and project her tones smoothly. With the exception of a few moments when her not excessively large voice was pushed too strenuously, she also conveyed the meaning of the texts with emotional warmth and sympathy. The list included Beethoven's "In Questa Tomba," "Ah, Rendimi" from Rossi's "Mitrane," five excerpts from Schubert's "Winterreise," Lieder by Brahms, Wolf and Erich Wolff, and a group of Negro spirituals, and Respighi's "Il Tramonto," sung with the accompaniment of the Stringwood Ensemble, headed by Miss Branz's husband, Josef Stopak, violinist, and including also Mischa Muscato, second violin; Michael Cores, violist; and Abram Borodkin, cellist. Leo Russotto was a capable accompanist. M.

Gieseeking Returns

Some of the finest piano playing that this or any other season can boast of was done by Walter Gieseeking at his recital in Carnegie Hall on Sunday evening, Oct. 12, his first appearance in this country in two years.

The German pianist, who may indeed be hailed as a master, outdid himself in Bach's Partita in E Minor, in which the clarity of his articulation, his naturalness in polyphonic music and his thoroughly balanced musicianship combined to produce an example of Bach playing of the first water.

Mr. Gieseeking's prodigious gifts in many styles are among the things which distinguish him from those pianists, who are admirable in the music of a single school. Thus his "Kreisleriana" revealed him as a Schumann interpreter of extraordinary skill. Later he played a Praeludium and Albumblatt by the Viennese Josef Marx and two Szymanowski pieces, "Calypso" and "Tantris le Bouffon," the last named a thrilling piece of modernistic writing, played with an emotional fullness that almost convinced one that this was important music, which it is not.

In conclusion, Debussy's Etudes, written in 1915 and thus not the best Debussy (the written-out master, who gave us the pale sonata for violin and piano and the trio for flute, viola and harp at about the same period), were magically played. It was the art of Mr. Gieseeking that made them enjoyable and he had an ovation for them. His extras included a Brahms intermezzo and Debussy's "Reflets dans l'eau," the latter played after the études with a fleetness and delicacy of color that were superb. A.

Bestor Compositions Heard

A concert devoted to the works of Vernon Bestor was presented in the Town Hall on Monday evening, Oct. 13 by the Home-Making Centre Orchestra of twenty-eight musicians,

Ethel Pyne, soprano, Antonio Augenti, tenor, and Louis Baker Phillips, organist and guest conductor.

Among the compositions heard were the overture, "Wisconsin," a suite for organ, "On the Mountain Top," played by Mr. Phillips, "The Lone Eagle," a symphonic rhapsody descriptive of Lindbergh's flight to Paris. Several songs and duets in popular vein were sung by Miss Pyne and Mr. Augenti. E.

Florence Easton Returns

After more than a year abroad, Florence Easton, dramatic soprano, formerly of the Metropolitan, reappeared in Carnegie Hall the evening of Oct. 13, and gave one of the most notable song recitals of recent seasons. Mme. Easton sang a group in English, then German Lieder of Brahms and Strauss, the Air of Lia from Debussy's "L'Enfant Prodigue" and the exceedingly difficult Aria of Fiordiligi from Mozart's "Così fan Tutte," all with exceptional art. Among her extras was the Brahms "Sapphische Ode," Reger's "Maria Wiegenlied" and airs from "Madama Butterfly" and "Cavalleria Rusticana."

In the opera excerpts the singer disclosed all her former power and intensity of dramatic emphasis, whereas the Lieder were notable for the poetic insight she brought to them. As always, the soprano's diction was an object lesson for singers who sacrifice the words for tone. Here were both tonal surety and unflagging clarity of enunciation. The Mozart air was a triumph of style and of vocal difficulties subjugated by virtue of an intelligent application of the technique of song. Mme. Easton was fortunate in her accompanist, Celius Dougherty. Flowers were plentiful and the applause was both hearty and protracted. T.

Wallenstein in Solo Debut

Alfred Wallenstein, first cellist of the Philharmonic-Symphony, gave his first New York recital in Carnegie Hall on the evening of Oct. 14 before a large and demonstrative audience. Possessing a pure, rich tone, facile technique and marked interpretative gifts, he proved himself a soloist of a high order in a well-planned program which included Vandini's Sonata in F Major, Siloti's arrangement of a Bach Adagio, Beethoven's Sonata in A Major, Lalo's Concerto and a group of short pieces by Glazounoff, Hindemith, Bloch, Nachez and Cassado. Pierre Luboshutz gave the soloist distinguished support at the piano. E.

La Argentina Delights

La Argentina, Spain's incomparable dancer, opened her third American season in the Town Hall on the evening of Oct. 14 with a program of ten listed numbers, half of which were new creations. The most notable of these was the "Iberian Dance," designated a "choreographic drama in three parts, danced without pause," and composed for the dancer by Joaquin Nin. The other novelties were an Andalusian Serenade by Cypriano Rucker, the "Dance of Terror" (supplanting the "Ritual Fire Dance," seen in previous seasons) from de Falla's "El Amor Brujo," a Mexican Dance and a Habanera by Pablo de Sarasate.

Among the familiar episodes were the ever-popular "Lagartera," now given with a vocal accompaniment by Pilar Arcos, the "Corrida," and the lovely "Dance No. 5" by Granados. Miguel Berdion, as formerly, supplied effective accompaniments for the dancer and contributed piano solos. C.

Hazel Harrison, Pianist

Hazel Harrison, a Negro pianist from Chicago, who has studied with Busoni, Grainger and Egon Petri and appeared as soloist with the Berlin Philharmonic, gave a recital in the Town Hall on the evening of Oct. 15. She displayed a commendable tone and technic in an interesting program which included Siloti's arrangement of the Bach Pre-

(Continued on page 40)

STOKOWSKI PLAYS LATIN PROGRAM

George Copeland Aids in de Falla Work—Hempel Heard

PHILADELPHIA, Oct. 20.—Leopold Stokowski has adventured considerably of late seasons in the French and Italian schools, only preoccupation with the Slavs overshadowing this predilection. For his second program on Oct. 10 and 11 he offered modern music of the Latin strain, dividing his program as follows: de Falla's "El Amor Brujo" and "Noches en los Jardines de España" for the first part, and Debussy's "Danse Sacre" and "Danse Profane" and Ravel's Bolero for the second half.

It proved a program of fine atmospheric and nationalistic texture and was orchestrally woven into a fabric of rare and shimmering beauty. The "Amor Brujo" was given three years ago by the Civic Opera Company in its original ballet form, but it translates easily and effectively to the concert platform as a suite. Rose Bampton, an artist-pupil of the Curtis Institute, gave charming voice to the vocal parts in three of the numbers, in which her contralto voice was integrated with the score rather than heard in a solo part.

George Copeland was an impressive coadjutor in the "Nights in the Gardens of Spain," a group of symphonic impressions for piano and orchestra. Mr. Copeland also played the piano parts in the Debussy work with that imponderable delicacy that characterizes his Debussy achievements.

The Bolero was taken at a much slower pace by Mr. Stokowski than was the case the several times it was played by guest conductors in the Summer concerts at Robin Hood Dell, where it proved the favorite number of the season.

Recitalists Heard

Frieda Hempel gave her Jenny Lind costume recital Sunday evening, Oct. 12, in Fleischer Auditorium as the opening event in the elaborate musical series planned by the Young Men's and Young Women's Hebrew Associ-

ation. She had the skilled cooperation of Frank Bibb, accompanist, and Maurice Sackett, flute, in her reproduction of one of the Swedish Nightingale's programs of her first American tour. Accuracy of intonation and flexibility of coloratura marked the numerous florid arias and songs. The "Norwegian Song" and Taubert's "Bird Song," composed for Jenny Lind, were especially notable.

Zina di Sante, coloratura soprano,

gave a taxing program very efficiently on Oct. 10 in Witherspoon Hall, with Charles Nelli, violinist, and Bernard J. Cortese, accompanist, as assisting artists and with a small orchestra for some of the accompaniments. Her list included many familiar and difficult show pieces such as Benedict's "Carnival of Venice," Rossini's "Una Voce Poco Fa," and an aria from Bizet's "The Pearl Fishers."

W. R. MURPHY

October Ships Bring Many Musicians

TRANSATLANTIC liners continue to bring their quotas of American musicians returning from vacations and appearances abroad, as well as visiting artists.

Sir George Henschel arrived in Boston on the Britannic on Oct. 5 to conduct the Boston Symphony in its golden jubilee concerts.

Harriet Cohen, English pianist, came in on the Majestic on Oct. 7 to take a prominent part in Mrs. Elizabeth S. Coolidge's Festival of Modern Music in Chicago and make a recital tour here; the same ship brought back Frieda Hempel, soprano, for concert appearances.

The Paris, docking on Oct. 8, had aboard La Argentina, the Spanish dancer, back for her third American season, and Anna Case, soprano. Next day the Bremen brought in Mary Garden and Mary McCormic, sopranos of the Chicago Civic Opera.

Frank Bridge, distinguished British composer, stepped off of the Mauretania on Oct. 10 to attend the Chicago Festival, at which his new Trio for violin, cello and piano was performed two days later. Jeannette Vreeland, soprano, who made her European debut in Berlin last month, returned on the Milwaukee on Oct. 11, accompanied by her husband, Percy Rector Stephens, vocal instructor. Editha Fleischer, soprano, and Max Altglass, tenor, both of the Metropolitan Opera, were aboard the same liner. Other members of the Metropolitan arriving on Oct. 11 were Erich Riede, conductor, on the Berlin, Gustav Schützendorf, baritone, on the Albert Ballin, and Adamo Didur, bass, on the Lafayette.

The Lafayette also brought Cesare

Formichi, baritone, and Theodore Ritch, tenor, both of the Chicago Civic Opera, Gabriel Leonoff, tenor, and Marcel Grandjany, harpist.

Aboard the Leviathan were Joseph Szigeti, Hungarian violinist, returning on Oct. 13 for his fifth American tour, and the members of the Lener String Quartet of Budapest.

The passenger list of the Conte Grande, arriving Oct. 13, showed a large contingent of artists of the Metropolitan: Antonio Scotti, baritone, who is beginning his thirty-second year with the company, Mario Basiola, baritone,



Frank Bridge, Noted Composer, a Visitor from the British Isles

Vincenzo Bellezza, conductor, and Signora Bellezza, Pietro Cimara, composer-conductor, and Mme. Cimara, Mmes. Martinelli and Gigli, the wives of the tenors; also Antonio Cortis, tenor of the Chicago Civic Opera.

Willem van Hoogstraten, conductor of the Portland Symphony, Paval Ludikar, bass, of the Metropolitan, and Vanni-Marcoux, baritone, of the Chicago Opera, debarked from the France on Oct. 14. On the previous day Alexander Barjansky, Russian 'cellist, arrived on the Lancastria for a recital tour. He was accompanied by his wife Catherine, who is noted in Europe as a molder of statuettes in wax. Blanche Campbell, soprano, who has been studying in Paris and Rome, returned on the France, Oct. 14.

Rachel Morton, American soprano, who has been abroad for six months, during which she gave successful recitals in many of the European capitals, returned on the America on Oct. 18 to fill engagements here. Other artists who recently made the Atlantic crossing include Phradie Wells, soprano of the Metropolitan, Valentina Aksarova, soprano, and Marie Miller, harpist.

Susan Williams Heard as Piano Soloist with Boston Symphony Men



Susan Williams, Boston Pianist, on the Links at Lake Placid, N. Y., Where She Was Soloist in a Recent Concert with the Boston Symphony Ensemble

LAKE PLACID, N. Y., Oct. 20.—Susan Williams, pianist, of Boston, was a recent soloist here, playing in a concert with the Boston Symphony Ensemble. The pianist was well received by her listeners, as was the fine ensemble under the baton of Julius Theodorowicz. The concert was one of a series given at this lakeside center during the Summer.

Steuart Wilson Engaged for Concerts

Steuart Wilson, English tenor, who recently appeared with success at the Worcester Festival, has been engaged for a number of recitals following this appearance. He will reappear at Worcester during December, and will sing in Greenwich, Conn., and the New Jersey College for Women in New Brunswick in January. Mr. Wilson's New York debut will be made in Town Hall on Dec. 27.

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Alessandro Alberini Resumes Teaching in His New York Studios



Alessandro Alberini, Vocal Instructor and Baritone of New York

Following a Summer spent at Wellfleet on Cape Cod, where he conducted his Summer school, Alessandro Alberini returned to New York and has been actively engaged in his teaching at his studios in the Hotel Ansonia.

Mr. Alberini is at present giving the greater part of his time to teaching. Among his professional pupils are Martha Attwood, soprano, formerly of the Metropolitan Opera Company; Frank Luther, tenor, one of the most popular singers on the radio, and Nicholas Vasilieff, tenor, soloist and director of the Russian Cathedral Choir, which sings regularly over Station WEAF.

In preparation for his work as a teacher Mr. Alberini, who is a baritone, spent many years of study, investigating here and abroad methods and schools. He won a scholarship as a youth at the New England Conservatory in Boston through the interest of the famous Spanish tenor, Constantino, who was impressed on hearing him sing. He also studied in Milan with Carlo Schneider and Alberto Karfel, in Paris with Felix Leroux, and in New York with Frederick Bristol. While in Italy he appeared in opera in various cities. He has a large repertoire of leading baritone roles.

Adesdi Chorus Wins Second Contest of Music Federation

The Adesdi Chorus of New York, conducted by Margarete Dessooff, was announced as the winner of the second state-wide choral contest sponsored by the New York Federation of Music Clubs, held recently during the Exposition of Women's Arts and Industries at the Hotel Astor. Mrs. Etta Hamilton Morris, federation president, supervised. The winners of second and third prizes respectively were the Morning Choral of Brooklyn, conducted by Herbert S. Sammond, and the Phoenix Club of Potsdam, conducted by Helen Hosmer. Judges, all choral conductors, were Clifton Randall, George Hotchkiss Street, Pearl Adams, Mrs. Morris, Jean Schiller, Harold Ritch, Bruno Huhn and H. Charles Pentley. The Junior Choir of the Fort George Presbyterian Church won the silver cup for juniors. More than 1000 names were enrolled in the Music Defense League of the federation during the exposition. This league protests against the substitution of "canned" for "living" music in theatres.

Schola Cantorum to Give Novelty by Szymanowski

The chorus of the Schola Cantorum, under the direction of Hugh Ross, will give the first presentation in America of the "Stabat Mater" by Karol Szymanowski, at its first subscription concert at Carnegie Hall on the evening of Jan. 29. The work was recently performed at the Liège Festival, where it had an outstanding success.

Dorothy Bowen Appears in Chicago Musical Events

CHICAGO, Oct. 20.—Dorothy Bowen, soprano, recently made more than 200 appearances in three weeks in various important theatrical productions. She gave a recital for the Hermosa Park Woman's Club on Oct. 3, and has been engaged as soloist by the First Methodist Church of Evanston.

A. G.

Louis Eckstein to Make Annual Visit to New York

CHICAGO, Oct. 20.—Louis Eckstein, impresario of the Ravinia Opera, will be in his office in the Graybar Building, New York, for an extended period, after Oct. 20, making arrangements for next season's opera at Ravinia Park.

A. G.

SEASON OPENED BY CLEVELAND PLAYERS

Sokoloff and Men Win Ovation in First Concert

CLEVELAND, Oct. 20.—The Cleveland Orchestra under Nikolai Sokoloff opened, the first half of its thirteenth season on Oct. 16 and 18, in the Masonic Hall. The second half of the regular symphony season, made up of twenty pairs of concerts, will be played in the orchestra's new home at University Circle, Severance Hall, the two and a half million dollar hall given to Cleveland by John L. Severance.

The splendid attendance at the first concert speaks well for the solid esteem the music-loving public of Cleveland maintains, even in times of depression, for real music played by Cleveland's own musicians. More people bought seats for the opening concert Thursday night than could have been seated in Severance Hall, had it been completed to open the season. It is clear that the Thursday night concerts at Severance Hall will be for season ticket holders only.

Sokoloff opened the concert with Beethoven's "Eroica" Symphony. At the conclusion of the great Allegro, which had a stirring interpretation, the conductor brought the players to their feet many times in response to hearty and long continued applause.

Tchaikovsky's "Romeo and Juliet" was played after the intermission. Ravel's "Bolero" concluded a concert that had been eagerly anticipated and was received with delighted enthusiasm.

New Study Course

Lillian Luverne Baldwin, supervisor of music appreciation in the office of Russell V. Morgan, of the Cleveland board of education, has written the study material required in Cleveland schools this year. Miss Baldwin's "Adventures in Orchestral Music" are based on the music played by the Cleveland Orchestra in the Children's Concert Series, conducted by Rudolph Ringwall. Fifteen children's and young people's concerts will be played in Cleveland this season and a similar number will be given on tour. One feature of Miss Baldwin's notes is a page of the music of Mozart, scored for three human whistles.

Fifteen thousand members of the Northeastern Ohio Teacher's Association will meet at Public Auditorium on Saturday morning, Nov. 1, when Nikolai Sokoloff will conduct the Cleveland Orchestra in a program made up of Brahms's "Academic" Overture, Tchaikovsky's "Romeo and Juliet," and Dohnanyi's "Ruralia Hungarica."

Beryl Rubenstein played on Oct. 19 and 21 the first two programs in the series covering two years in which the Cleveland Museum of Arts is presenting all the piano sonatas of Beethoven. The next concerts will be played by Severin Eisenberger, who alternates with Mr. Rubinstein in presenting the series, which is free to the public.

MARGARET ALDERSON

Max Rosen, violinist, has been booked by his manager, Annie Friedberg, as soloist for one of the New York Philharmonic Symphony's Young People's Concerts in New York next December.

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Hans Barth Wields a Wicked Driver

Hans Barth, pianist-composer, and exponent of the quarter-tone piano, is an ardent devotee of golf. The accompanying snapshot was taken during a game at the Brattleboro Country Club, Brattleboro, Vt., which won him another championship in the popular sport.

Boris Levenson Composing Work for Johnstown Chorus

Boris Levenson is at the present time composing an oratorio entitled "King David." The work is being written for Edward A. Fuhrmann and the Johnstown Choral Society, of which Mr. Fuhrmann is conductor. Mr. Fuhrmann has in the past performed several of Mr. Levenson's shorter choral pieces.

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ITALIAN OPERA HOUSES TO REOPEN

New Wolf-Ferrari Work Scheduled for First Hearing

MILAN, Oct. 5.—Plans for the new operatic season in Italy are being made at this time, with the leading houses in some cases announcing the repertoires which they will give this Winter.

Chief interest centres in the Scala. Its season opens on Dec. 7 for the first time under the management of a woman, Anita Colombo. Although the complete repertoire has not yet been announced, it is rumored that Wolf-Ferrari's latest opera "La Vedova Scaltra" (The Cunning Widow), which is scheduled for hearings at Munich and Rome this season, may be among the novelties. Pizzetti's "Lo Straniero," which had its world premiere at the Rome Royal Opera last season, is among the possibilities.

It is definitely announced that a spectacular revival of Verdi's "I Lombardi" will be a feature of the season. The work has not been heard here in about thirty years. Dr. Lothar Wallerstein of the Vienna Opera has been called in as guest stage director. Other operas in the repertoire will be Wagner's "Flying Dutchman," Bellini's "Norma," Catalani's "Loreley," Donizetti's "Don Pasquale," Boito's "Nerone," Wagner's "Tristan" and Mascagni's "Le Maschere" (The Masks).

The conductors for the season include Panizza, De Sabata, Del Campo and Calusio.

Novelties for Rome

The repertoire for the Royal Opera in Rome includes, in addition to the new Wolf-Ferrari opera, a new work by Mario Persico, a young Neapolitan composer, "La Bisbetica Domata" (The Coquette Tamed) on a libretto by Rossato; a revival of Mancinelli's "Paolo and Francesca," "Sadko" by Rimsky-Korsakoff, and Mascagni's "Maschere." The standard repertoire will include "Götterdämmerung," "Adrienne Lecouvreur," "Damnation of Faust," "I Compagnacci" by Riccitelli, "Rosenkavalier" and "Andrea Chenier."

The chief conductors for the season will be Gino Marinuzzi and Gabriele Santini.

Musicians Don Bards' Attire



LEIGH HENRY, director of opera at the Incorporated London Academy of Music and member of the National Music Board of the Welsh Gorsedd, is seen at the left with Reginald Benyon, in the costume of bards at the Royal National Eisteddfod of Wales, with the national dragon banner as a background.

Dr. Henry, who is widely known as writer and composer, is now making a visit to the United States, and as a guest of Mrs. Elizabeth S. Coolidge will be heard here in a series of lectures on music. Besides being the editor of the London *Musical Standard*, he has contributed many articles to American publications, including *MUSICAL AMERICA*.

DETROIT MUSIC GROUPS PLANNING ACTIVE SEASON

Tuesday Musicale and Chamber Society to Give Programs at Institute

DETROIT, Oct. 20.—Both the Tuesday Musicale and the Chamber Music Society of Detroit have planned extensive programs for the season. As heretofore, the latter group will centre its activities mainly in the civic institutions of the city and neighboring territory, while the former organization will hold its usual fortnightly sessions, devoted for the most part to exhibiting the best of home talent.

A reception and luncheon on Oct. 21 in the Institute of Arts, opened the forty-fifth season of the Tuesday Musicale, of which Mrs. Marshall Pease is president, and May Leggett-Abel general chairman of the program committee. The first meeting of the membership committee is set for Oct. 28, at 10 o'clock, in the studio of Marshall Pease. Bi-monthly programs are to be presented, beginning Nov. 4 and ending April 7, in the Institute. A guest artist program will be given on Nov. 25.

The officers of the Tuesday Musicale, in addition to Mrs. Pease, are: Mrs. E. S. Sherrill, vice-president; Mrs. Morris D. Silver, secretary, and Mrs. Frank W. Coolidge, treasurer.

Hofmann to Be Soloist with Five Orchestras

Josef Hofmann is scheduled to play this season as soloist with the Boston, Detroit and Chicago Symphonies and the Philadelphia and Cleveland Orchestras.

PORTLAND HEARS RUSSIANS

Music Study Gains in Public Schools of Northwestern City

PORTLAND, ORE., Oct. 20.—Three programs of choral music and national dances were given by the Royal Russian Chorus at the Shrine auditorium on Sept. 27 and 28. Princess Agreneva Slaviansky was the conductor. Creed and Loseth managed the concerts.

An innovation at Reed College this term is the introduction of courses in harmony and music appreciation. Mrs. V. L. O. Chittick is the instructor.

Additional music study will be included in the curriculum of the Portland public schools this year. In six of the nine high schools, credits toward graduation will be allowed for theory, harmony, history of music, choral singing, band and orchestral playing, instruction in which will be given in the schools. More time will be set aside during school hours for orchestral rehearsals in the grade schools. Twelve independent piano teachers are permitted to conduct classes before school and at noon.

J. F.

BRAHMS QUARTET TOUR

Vocal Organization Will Go to Coast During Coming Season

The Brahms Quartet, which is under the management of the National Music League of New York, will make a tour during this season, which will take the ensemble from New York to the Pacific Coast. Last season the quartet gave its own recital in the Town Hall, New York, appeared in the Town Hall under the auspices of the New York Advertising Club, and gave concerts in Chicago; Staunton, Va.; Albany; High Point, N. C.; Hartford, Conn.; Atlantic City; Plattsburgh, N. Y., and in other cities. It also appeared in radio engagements. One of the four programs presented by the National Music League in its concerts in schools last season was given by the Brahms Quartet. The ensemble will be heard on the League's School Concerts course again this coming season.

The members of the quartet are Lari Banks and Nadine Cox, sopranos, and Elinor Markey and Lydia Summers, contraltos. Susan Wallace is accompanist.

COAST FORMS LEAGUE

Los Angeles Artists to Be Selected by Audition Method

In response to a demand for National Music League activities on the Pacific Coast, a local committee has been organized in Los Angeles to extend the League's activities, according to an announcement by Harold Vincent Milligan, president.

Allan C. Balch is chairman of this group, which will sponsor auditions to be held in Los Angeles and select artists who will subsequently be booked regularly.

A professional audition committee will choose the artists, following the New York system. Mrs. Louis B. Triplett, formerly well known in New England music circles and now living in Pasadena, has been appointed chairman in charge of auditions. It is predicted that San Francisco will soon have a similar activity, plans being already in the formative state.

Richard Crooks Re-engaged for Bach St. Matthew Passion

Having appeared successfully three times last season as soloist with the Philadelphia Orchestra under Stokowski, Richard Crooks, tenor, will sing again with that organization in the Bach St. Matthew Passion on March 13, 14 and 16 in Philadelphia.

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Venice Holds First International Festival

VENICE, Oct. 1.—Venice held its first International Festival of Music from Sept. 7 to 14, with music of aggressive modernity in many instances and with composers of many countries represented. The musical programs were given in connection with the biennial exposition which hitherto has been reserved for the plastic arts. The organization of the festival and the selection of the works to be performed was entrusted to Adriano Lualdi, the well-known composer and critic, who had among his confrères Alfredo Casella and Mario Labroca.

The first concert was given in the Fenice under the baton of Antonio Votto. It was opened with an Overture by William Walton, cordially received. A prize-winning work in a contest which preceded the festival, Gabriele Bianchi's Concerto for orchestra, had a lively success. Other works heard in this concert were the March from Prokofiev's opera, "The Love of the Three Oranges," which was encored; a "Lament" by Leone Sinigaglia; the "Sinfonia Italiana" by Antonio Veretti, which was heard at the Liège Festival, and a Suite from Manuel de Falla's "Three-Cornered Hat."

Concert at the Lido

The second concert, devoted to chamber music, was given in the salon of the Hotel Excelsior at the Lido. Madeleine Grey sang artistically the voice parts in Ernest Bloch's "Psalm Twenty-two," Albert Roussel's "Jazz dans le nuit" and Castelnuovo-Tedesco's settings of songs by Shakespeare and Heine, which won the grand prize by acclamation as the best work of the festival. Mario Castelnuovo-Tedesco and the Roth Quartet were among the other performers in this concert, which included also Santoliquido's "Laude Medioevale," Rosi's "Preludi di Briscola" and the Introduction, Aria and Finale by Dante Alderighi, three works for piano, performed by the last-named composer; a Duo for violin and 'cello by Kodaly; five Scriabin Preludes and a Concert Study by Pick-Mangiagalli, both for piano, played by Votto, and

Bartok's String Quartet, No. 4, which made a marked impression as played by the Roths.

The third concert, on Sept. 9, was again devoted to chamber music and given in the Fenice. The Quartetto Veneziano del Vittoriale played Alberto Marzallo's "Three Sketches for String Quartet." Considerable interest was roused by a group of works for voice and piano, including Szymanowski's "San Francesco" and "Wanda," Tommasini's "Leopardiane," Krenek's "O Lacrymosa" and Massarani's "Chad Gadyad," performed by Nilde Brunazzi, with Mr. Votto at the piano. Turina's Trio for piano and strings was played by the Trio di Pesaro, and Tibor Harasanyi's String Quartet by the Roths.

Serafin Leads Chamber Orchestra

Tullio Serafin, of the Metropolitan Opera, conducted a chamber orchestra in a concert of vital music in the Fenice on Sept. 11, the program being an international one. Paul Hindemith's Chamber Music, No. 5, for viola and small orchestra, with the composer as soloist, earned some expressions of protest because of its modernity. Tansman's Sinfonietta also roused sibilant protests. The rest of the list included a concert suite drawn from Milhaud's "Création du Monde," for piano and string quintet; Lualdi's "Sire Halewyn," a setting for voice and small orchestra of a cycle of romanesque canzoni, some of which date from the tenth century; and Alfano's "Three Lyrics by Tagore," sung by Mafalda Favero.

Molinari in Symphonic Lists

The climax of the festival came in three concerts of symphonic music by the Augusteo Orchestra, conducted by Bernardino Molinari at the Fenice. These included some works fairly familiar in concert programs and others less well known, especially by Italian composers. Malipiero's "Pause del Silenzio," Pizzetti's "Concerto dell'Estate" and Stravinsky's Suite from "The Fire Bird" were of the first order, and the latter included Casella's Serenata,



A Group of Noted Musicians at the International Festival of Music in Venice, Leaving Florian's for a Stroll Around the Piazza. The Group Includes, from Left to Right, Alfredo Casella, G. Francesco Malipiero, Mme. Adriano Lualdi, Mme. Alexander Tansman and Adriano Lualdi, the Noted Italian Critic and Chairman of the Festival

heard at the Liège Festival, and Domenico Alaleona's "Due canzoni italiane," for strings, harp, celesta and timpani. A complete hearing of Vivaldi's "The Four Seasons" was of interest, as arranged by Molinari; as were a Suite arranged for strings from Corelli's Opus 5 by Pinelli, and Haydn's Symphony No. 13.

On the next to the last day of the festival a concert of French music was given in honor of the French Ambassador. The program included Alexander Tansman's "Quatre Mazurka," played by the composer; Debussy's 'Cello and Piano Sonata, with Messrs. Cassado and Casella, Ravel's String Quartet, played by the Quartetto Veneziano del Vittoriale, and songs by De-

bussy, Chabrier and Ravel, sung by Madeleine Grey.

The final concert by Molinari with the Augusteo forces, included Mulè's "Sicilia Canora," Zandonai's "Serenata medioevale," Respighi's Toccata, with the piano part played by Guido Agosti, Debussy's "La Mer," Busoni's "Berceuse Elegiaca," Op. 42, and as a rousing final number that war-horse of international concert repertory, Honegger's "Pacific 231."

L. D.

New Operas Scheduled for Paris Season

PARIS, Sept. 1.—The program for the 1930-31 season at the Opéra-Comique includes the following novelties: "Eros Vainqueur" by de Breville; "Cantegril" by Roger-Ducasse; "Le Diable Amoureux" by Roland-Manuel; "The Grandmother" by Charles Silver, and several ballets. Revivals include "Quand la Cloche Sonnera" by Bachelet; "La Vie Brève" by Manuel de Falla; "La Rotisserie de la Reine Pedauque" by Levade; "Penelope" by Fauré and "Iphigénie en Tauride" by Gluck. The Opéra will give several new ballet productions, including "Le Jardin sur l'Oronte" by Bachelet.

Dresden Opera to Give Premieres and Revivals

BERLIN, Oct. 1.—The Dresden Opera has announced for the current season the premieres of Othmar Schoeck's new work, "Vom Fischer und syner Fru," based on Grimm's fairy tale of the same name; "Don Ranudo" by the same composer, and Mark Lothar's comic opera "Lord Spleen," and the following revivals: "Marriage of Figaro," with Pankok scenery, "Carmen," "Otello," "Huguenots," in a new adaptation and translation, "Palestrina" by Pfitzner, "Barber of Seville," Blech's "Versiegelt," and Strauss's "Ariadne."

G. DE C.

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PORTLAND (ORE.) NEWS:

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TORONTO MUSIC SEASON OPENED

Johnson and Gall in Joint Recital Win Applause

TORONTO, Oct. 20.—Toronto's major musical season was opened on Oct. 9 with a concert by Edward Johnson, Canadian tenor of the Metropolitan Opera, and Yvonne Gall, soprano of the Paris Opéra. This was the first of the Massey Hall concerts under the management of I. E. Suckling this season and was highly successful.

Mr. Johnson was in fine voice and presented an interesting, if somewhat mixed, program. He gave arias representative of the sixteenth, seventeenth, eighteenth and nineteenth centuries. A group in English included a stirring projection of "Lord Randal," in which the singer held the audience spell-bound by the dramatic intensity of his interpretation. Encores throughout the program were many.

Miss Gall made an excellent impression with her beautiful soprano voice and charming personality. This was her first visit to Toronto. Most of her program was sung in French. She gracefully shared the honors with Mr. Johnson.

Five important concerts were booked for Massey Hall for this month. On Oct. 15 Cyrena Van Gordon returned to Toronto for her second concert under the Canadian Concert Bureau Series. On Oct. 13 Isa Kremer returned in a program of ballads and impersonations.

On Oct. 24 the Philharmonic Concert Series was to present Clare Clairbert, Belgian coloratura soprano, and Walter Giesecking, pianist.

The Toronto Symphony was to open its ninth annual season of twilight concerts under Dr. Luigi Von Kunits on Oct. 21.

Choir Visits Britain

The little city of Brantford, near Toronto, has sent its "Canadian Choir" to England and Scotland to compete in the Blackpool Musical Festival on Oct. 25. Six concerts will be given in Edinburgh, Glasgow, Manchester, London, Birmingham and Leeds, with a radio engagement for the British Broadcasting Company. The founder and conductor of this choir is Frederic Lord. Although the organization is comparatively young, it is a very reputable body and has the good wishes of Toronto Musicians for its English venture.

ARLEIGH JEAN CORBETT

Louisiana Federated Clubs to Hold Contests during Convention

NEW ORLEANS, Oct. 20.—Applications for entry into the piano, violin, 'cello and voice contests sponsored by the Louisiana Federation of Music Clubs are now being received by Mrs. R. Leroy Gilbert of Baton Rouge, La. The State contest will be held at New Orleans during the convention of the Louisiana Federation of Music Clubs, which takes place about the middle of April. Winners of the contest will be entered in the district contests of the National Federation. The New Orleans Music Teachers' Association will be hosts to the convention. It is expected that Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs, will attend.

W. S.

Howard Kirkpatrick Is Appointed Chairman of Nebraska Music School



Hauck & Skoglund

Howard Kirkpatrick, Who Has Been Appointed Chairman of the Executive Committee for the University of Nebraska School of Music

LINCOLN, NEB., Oct. 20.—Howard Kirkpatrick has been appointed chairman of the executive committee which will direct the policy of the School of Music of the University of Nebraska.

Mr. Kirkpatrick, who has been actively associated with the institution as voice teacher for a number of years, is a graduate of Oberlin Conservatory. Since graduation he has studied in Italy and Germany and also with the prominent teachers in the United States. He is well known as organist, accompanist and choral director. Among his compositions are a grand opera, "Olaf"; a light opera, "La Minuette," and a song cycle, "The Fireworshippers." Mr. Kirkpatrick became especially known as a composer when the Nebraska Pageant was prepared and produced, the music of which was written by him.

LIBRARY HONORS SMITH

Late Cleveland Composer's Works and Mementos Exhibited

CLEVELAND, Oct. 20.—A memorial to the late Wilson G. Smith, Cleveland composer, critic and teacher, is the exhibit in progress at the main Cleveland Public Library, where mementos of Mr. Smith's life and Cleveland's music history are being shown.

To many of Mr. Smith's compositions are attached typed copies of critiques. Among the songs are "If I But Knew," which Rupert Hughes in his "American Composers" includes in the twenty best American songs, and "Adoration," the composer's last song. Other works, technical studies, transcriptions, letters of appreciation from world-famous composers, including a letter from Grieg, photographs autographed to the composer and many other items are exhibited.

Mrs. Smith has presented her late husband's music library to the Cleveland institution, adding value to the collection. A gift from Louis G. Rich is a set of orchestrations of four of Mr. Smith's "Autumn Sketches," which were played by the Cleveland Orchestra.

CONCERTS PLANNED FOR NEW ORLEANS

Chicago Opera and Many Artists Are Booked

NEW ORLEANS, Oct. 20.—Musical attractions which will be presented in the New Orleans Municipal Auditorium, of which Charles A. Koch is manager, during the season include those of Mrs. Maud W. Gosselin, Benedict Grunewald, the New Orleans Grand Opera Association and the Philharmonic Society.

Mrs. Gosselin's bookings are: Oct. 28, Sidney Rayner, tenor, formerly of this city, who has sung with success in Europe; Dec. 15, Clare Clairbert, coloratura soprano; Jan. 23, Harald Kreutzberg and Yvonne Georgi; and on a date so far unselected, Will Rogers. Benedict Grunewald will present Beniamino Gigli on Feb. 14.

Chicago Opera Series

The New Orleans Grand Opera Association will book the Chicago Civic Opera Company for a two-night engagement with a probable extra matinee. The tentative dates are Feb. 20 and 21. The operas probably will be "Rigoletto," "Manon" and "Tannhäuser."

The Philharmonic Society will book its concerts in the Auditorium for the

first time. Mrs. Rathbone DeBuys, vice-president in charge of the office, announces the following attractions: Nov. 3, La Argentina; Dec. 10, Joseph Szigeti, violinist; Jan. 5, John Charles Thomas, baritone; Feb. 19, José Iturbi, pianist; March 23, Florence Austral, soprano, and John Amadeo, flutist; Jan. 25, 26 and 27, the Minneapolis Symphony, Henri Verbrugghen, conducting.

Choral Society's Plans

The first general meeting of the Greater New Orleans Choral Society took place on the evening of Sept. 29 in the auditorium of Sophie Wright High School. The society will present two concerts during the season of 1930-31, the first of which will be conducted by Ernesto Gargano, some time in December.

A chorus of eighteen professional singers, limited to unaccompanied choral work, is being planned by Ferdinand Dunkley, organist and choir-master of this city.

WILL SPECHT

Sukoenig Triumphs in Leipzig

LEIPZIG, Oct. 5.—Sidney Sukoenig, young American pianist, appeared with notable success in recital here recently, the critics hailing him as an artist of genuine importance.

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Minneapolis Symphony Opens Year in Its New Home at University

Verbrugghen Players Hailed as Season Begins Under New Auspices — Maria Jeritza Makes First Amer- ican Appearance as Soloist with Orchestra

MINNEAPOLIS, Oct. 20.—The Minneapolis Symphony on Oct. 17 opened its twenty-ninth season under unusual circumstances, launching a novel venture in a new home and under a new management. The novelty consisted in the affiliation of a major orchestra with a large university.

The Symphony has accepted the offer of the University of Minnesota to make its home in the new Cyrus Northrop Memorial Auditorium, which stands on the university campus and is considered one of the finest and most spacious concert halls in the world. The series of duplicate concerts in St. Paul has been abandoned, but that city's host of music-lovers has been pledged to attend the Minneapolis concerts. The faculty and student body of the university will contribute a larger attendance quota than before. The concerts can be given to audiences of 4000, or twice the size of the Lyceum, the home of the orchestra during the past twenty-seven years.

Henri Verbrugghen remains the conductor, and Mrs. Carlyle M. Scott, director of the university concert series, is the new manager of the orchestra.

A Brilliant Opening

As the music-loving public of the Twin Cities arrived at Northrop Auditorium for the opening of the season, they found elaborate arrangements made for their convenience. There were illuminated signs, new driveways and enclosed walks in the spacious area



Henri Verbrugghen, Conductor of the Minneapolis Symphony, which Has Begun Its Season

constituting the new court of honor of the University, above the solid structures of which the auditorium rose like a vision of light.

Paralleling the procedure at Bayreuth, the University band of 100 players under the baton of its conductor, Michael Jalma, played festive fanfares and flourishes from above the colonnade of the façade. Within the lobby there was broadcast a description of the arrival of notables of the State, the university and the music world.

Mr. Verbrugghen conducted an orchestra of eighty-four players, unchanged in personnel with the notable exception of the new solo 'cellist, Jascha Swarczmman, formerly of the Detroit Symphony. The leader gave a program in harmony with the brilliant occasion, which was opened with

Wagner's "Rienzi" Overture, played with festive magnificence.

Maria Jeritza, the soloist, was enthusiastically greeted. The soprano had appropriately chosen "Dich teure Halle" from Wagner's "Tannhäuser" as the opening number in her first appearance with a symphony orchestra in this country. Tchaikovsky's "Adieu, forêts" from "Jeanne d'Arc" was her second contribution to the program. Both were sung with vocal power and brilliance. Four encores were demanded by the audience, and the soprano graciously complied.

A well balanced and highly effective performance of Dvorak's "New World" Symphony followed. Ovations at the end of the program attested to the listeners' enthusiasm.

DR. VICTOR NILSSON

Felix Borowski to Give Lectures on Chicago Symphony Programs

CHICAGO, Oct. 20.—Felix Borowski, noted composer and critic, and writer of the program notes for the Chicago Symphony concerts, has been engaged by the Junior League to give weekly lectures on the Symphony programs. The events will be held in Curtiss Hall and the Playhouse.

A. G.

John Powell to Be Heard in Shreveport and Columbus

John Powell, American pianist, will open his season with a recital in Shreveport, La., on Oct. 13. Two days later, Mr. Powell will be heard in a recital at the Mississippi Woman's College in Columbus, Miss.

Proposed New National Anthem Pub- lished

"My Land and Flag," a proposed national anthem, words and music by I. M. Formiland, has been published by the Liberty Bell Publishing Co. It is a straightforward melody, solidly harmonized in marching style. Editions are published for quartet with piano or organ, for band and for orchestra. The song is said to be indorsed by eminent educators and musicians.

Marguerite Easter Returns from Tour of European Festivals

Marguerite Easter, manager of the European Festivals Association, who recently returned from a tour of the festivals at Bayreuth, Munich, Salzburg and elsewhere, announces that the programs of next Summer's festivals will be given out as soon as they are received at the office of the association.

Sylvia Lent Scores in Berlin Debut

Sylvia Lent, violinist, won much success in her Berlin debut on Oct. 7, when she played Ernest Bloch's Violin Sonata and other works in a recital at the Bach Saal. According to cable dispatches received in New York, the young American artist was recalled a number of times after her performance of concertos by Mozart and Saint-Saëns.

Hart House Quartet Plans Series in Five Cities

A series of ten subscription concerts in Toronto, three in Montreal, three in New York, two in Boston and two in Ottawa is announced by the Hart House String Quartet. The New York concerts will be given on Jan. 12, 15 and 18.

FILL PITTSBURGH POST

Modarelli to Be Assistant Conductor of Symphony

PITTSBURGH, Oct. 5.—In succession to Elias Breeskin, Antonio Modarelli has been selected as assistant conductor of the Pittsburgh Symphony, his duties to begin at once. Mr. Modarelli was chosen from a field of seven applicants to fill the position. He was born and raised in Pittsburgh, and began the study of music at the Dana Musical Institute in Ohio. After finishing his studies in Ohio, he went to New York, where he studied with Ernest Hutcheson. During the World War he was a bandmaster in the Navy and returned to Pittsburgh as a teacher, soloist and coach. He left for Berlin in 1922. Mr. Modarelli in 1923 conducted the Romanze and Menuet from his suite in Rostock, Germany. In 1928 he was invited as the guest of the Russian Society for Cultural Relations with Foreign Countries to conduct the first performance of his symphonic poem, "September," performed by the Philharmonic Orchestra in Moscow. While in Russia, he gave other concerts of his works, including one at Leningrad and a radio concert dedicated to his compositions. His ballet-pantomime, "Ocean Flight," depicting Lindbergh's transatlantic flight, was given its premiere in Augsburg, Germany, in November, 1929. This month his opera, "Sakuntala," will receive the first performance in Augsburg and an invitation has been extended to the composer to be present.

W. E. BENSWANGER

"The Bohemians" Hold Season's First Meeting

"The Bohemians," the New York musicians' club, had a record attendance at their first meeting of the season at the Harvard Club on Oct. 13. After the business meeting, presided over by Rubin Goldmark, president, a musical program was presented. The works heard included Mozart's Quintet in E Flat Major, for piano, oboe, clarinet, horn and bassoon, played by Simeon Bellison, Gaston Dethier, Bruno Jaenicke, Benjamin Kohon and Bruno Labate, and Beethoven's Quintet, Op. 16, for the same instruments, the piano part being played by Albert von Doenhoff. Both works were performed in good style and with sincerity of purpose. The "Vier ernste Gesänge" of Brahms, Op. 121, were very artistically presented by Frazer Gange, particularly "O Tod, O Tod, wie bitter bist du." His articulation of the texts was notably fine.

B.

Bruce Simonds to Appear in Solo and Ensemble Recitals

Bruce Simonds, pianist, whose yearly recitals in New York and Boston are events of interest to discriminating lovers of music, began the season with a concert in New Haven, Conn., on Oct. 22. He has been booked for recitals in Boston, Nov. 1; concerts in New York, Dec. 28, and Pittsburgh, Jan. 6; for two ensemble concerts in New Haven on Nov. 12 and Feb. 11; with the Berkshire Playhouse Trio in Albany on Feb. 12; and for other recitals in Cooperstown and New Haven.

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Chicago Concert Season Begins With Brilliant Visitors and Local Events

Kreisler, Gall and Gigli Are Heard in Initial Span of Season — A Visit from Sousa's Band—Many Chicago Soloists Listed

CHICAGO, Oct. 20.—Far from suffering in the prevailing depression, the Chicago concert season opened with a deluge of concerts and recitals. Almost all have been largely attended.

The opening Sunday, Oct. 12, of Bertha Ott's season saw a capacity audience in Orchestra Hall for Fritz Kreisler's recital. Sousa and his band, on the same day, attracted two large gatherings to the Civic Opera House.

Yvonne Gall, soprano of the Paris Opera-Comique, and for the past few seasons of the Ravinia Opera, gave her first recital here at the Studebaker Theatre on Oct. 12. The following which Mme. Gall has built up during her Ravinia seasons was on hand, and gave enthusiastic approval to a skillfully chosen program. Mme. Gall is as attractive an artist on the recital stage as in opera. Her brilliant vocal and musical gifts excited general admiration for their completeness and versatility.

Olga Averino's Town Hall Recital Announced

Olga Averino has been re-engaged from last season by the Boston University Club for a recital on Feb. 8. The soprano, who opened her season with a performance in Syracuse, N. Y., on Oct. 8, sang at the Festival in Chicago on Oct. 12 and 14. She will give a New York recital in the Town Hall on Oct. 29, with the assistance of Alexander Siloti at the piano.

Erno Rapee Returns as Conductor of Roxy Orchestra

It was learned as MUSICAL AMERICA went to press that Erno Rapee will return to be chief conductor of the Roxy Theatre. Mr. Rapee held this post from the opening of the Roxy in March, 1927, till January, 1930, when he resigned to become musical director for Warner Brothers on the Pacific Coast. He was succeeded by Joseph Littau, who has just been appointed conductor of the Omaha Symphony Orchestra.



Beniamino Gigli stopped off en route to New York from the Pacific Coast to give a recital at the Civic Opera House on Oct. 15. The usual large audience of admirers and countrymen was on hand to keep the favorite tenor singing long after the printed program had been completed. The event was under the management of the new firm of Selzer and Kallis, the first of a number of important concerts planned by this management for the season.

Mae Yampolski, young Chicago pianist, gave a debut recital at the Playhouse on Oct. 12.

William Miller, a lyric tenor of excellent musical feeling, gave a recital in Kimball Hall on Oct. 7. William Russell, a promising baritone, was heard in recital in the same hall on Oct. 14. The Stetson Singers, a male quartet, gave a concert in Kimball Hall on Oct. 9.

The Young American Artists' Series, held in the modernistic, redecorated Curtiss Hall, presented two recitals on Oct. 9 and 16. Participants in the former were Frank Tuerks, baritone, and Maxine Trestain, pianist; in the latter, Helen Wilson, soprano, and Richard Noreus, tenor.

ALBERT GOLDBERG

Old John Street Church Shelters Free Weekly Concerts

Old John Street Church, significant in New York history, has established a weekly musical hour which it designates as "The Ministry of Music," under the guidance of Ruth Julia Hall, organist of the church. An organ recital, followed by verbal explanations of the music, illustrating the particular phase of the short piano or violin recital to follow, is the form which Miss Hall has chosen. The programs are given each Thursday evening and are divided into two sections, one beginning at 4.30, the other at 5.15 p. m. The concerts are open to the public without charge.

Albert Spalding Acclaimed in Berlin Concert

Albert Spalding won the plaudits of a Berlin audience on Oct. 9, when the American violinist was soloist with the Hamburg Philharmonic under Dr. Karl Muck. Mr. Spalding played his own cadenzas in the first and third movements of the Beethoven Concerto.

Soloists Announced for Concert of Syracuse University Chorus

SYRACUSE, N. Y., Oct. 20.—The soloists engaged to appear with the Syracuse University Chorus in its concert performance of Saint-Saëns's "Samson and Delilah" on the evening of Dec. 11 are Nevada Van der Veer, contralto, Judson House, tenor, and Frederic Baer, baritone. Dr. Howard Lyman will conduct.

DETROIT SYMPHONY COMMENCES SEASON

Gabrilowitsch Conducts and Is Soloist at Opening Concert

DETROIT, Oct. 22.—The Detroit Symphony's season started in ceremonious fashion with the subscription concerts of Oct. 9 and 10, when Ossip Gabrilowitsch appeared both as conductor and soloist. Altogether it was another triumph for the city's leading musician. Mr. Gabrilowitsch played the Beethoven fifth piano concerto in E Flat Major. Victor Kolar, associate conductor, led the orchestra. The Overture to Weber's "Euryanthe" opened the concerts. Following the intermission, Mr. Gabrilowitsch conducted three Wagner excerpts, the "Siegfried Idyll," "The Ride of the Valkyries," and the Prelude and "Love-Death" from "Tristan and Isolde."

There was no soloist for the concerts of Oct. 16 and 17, and at which Mr. Gabrilowitsch conducted, but there was a first performance of Hausegger's "Aufklänge," one of the four new works to be played this winter by the orchestra. It created a marked impression. The other numbers on the program were Rachmaninoff's Second symphony, and Casella's orchestration of Balakireff's "Islamey."

Gabrilowitsch in Recital

The Twentieth Century Club presented Mr. Gabrilowitsch in a piano recital on Oct. 21. The program included Bach's "Chromatic Fantasia and Fugue," Beethoven's Sonata in C Minor, Op. 10, a Chopin group, a Barcarolle by Liadoff, and Paderewski's Theme and Variations.

The first of the Saturday night "pop" concerts was given on Oct. 18. Victor Kolar is in charge of these concerts, which will be given instead of the customary Sunday afternoon performances. The opening concert was made up of familiar classical works.

Beniamino Gigli, tenor, opened the Philharmonic concert series on Oct. 17, in Masonic Auditorium. Assisting artists were Kathryn Newman, soprano, and Miguel Sandoval, pianist.

HERMAN WISE

Smeterlin's New York Debut Announced for Oct. 29

Jan Smeterlin, Polish pianist, who is making his first tour of the United States this season, will make his American debut at Carnegie Hall on Wednesday evening, Oct. 29, instead of Nov. 17, as previously announced.

Mary Wigman, Dancer, Head of Noted School, to Make American Tour



Rudolph, Dresden

Mary Wigman, Who Will Make Her American Debut This Season, Seen in One of Her Characteristic Numbers

Mary Wigman, the noted dancer and creator of a school of modern dance art which has many disciples throughout the world, will make her first American tour in the coming season. Her first appearances in this country will take place at the Chanin Theatre in New York on Sunday evenings, Dec. 28 and Jan. 4, according to an announcement by the Hurok Musical Bureau, Inc.

Miss Wigman is probably the most influential woman dancer of the modern school. In addition to the Wigman Schools in Berlin and Dresden, branch institutions have been established in many other cities of Europe and a number of her pupils have visited the United States to give recitals in recent seasons.

Her style of dancing is said to be marked to a notable degree by improvisation. Rudolf Delius classifies her rhythmic repertory into four principal parts: the "Dynamic Dance," "Dances of Darkness," "Dances of Tenderness," and "Dances of Efflorescence."

George Copeland, pianist, in his recital at Carnegie Hall on the evening of Nov. 3, will play for the first time in New York compositions by the Spanish composers Turina, Pittaluga, Mompou and Nin.

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Church Music in Italy Suffers from Sad Economic Handicap

PIETRO YON, organist and musical director of St. Patrick's Cathedral, has returned from a Summer of visiting foreign cathedrals, impressed anew with the superior ceremony and musicianship which characterize liturgical music in the Catholic churches of America.

As honorary organist of the Vatican, Rome, Mr. Yon speaks with authority on the contemporary state of the Italian church insofar as its musical program is concerned. When he contrasts the highly organized and inspiring musical services in American churches with the generally indifferent and often inadequate ceremonies prevailing in houses of worship throughout Europe, it is a criticism of the latter based on a serious study of the form of liturgical music abroad.

In paying tribute to the fine organizations and financial resources which American churches place at the disposal of their musical leaders, Mr. Yon laments the fact, however, that with such perfect organization and support we do not in America present the traditional church music in its entirety as they do abroad.

"Wherever I traveled in Italy," he went on, "I was depressed by the slack state in which many of its finest churches now find themselves. There were a few exceptions—a few cathedrals with enough to provide adequate and beautiful music. But in the main the musical fare offered over there lacks the precision, order, organization and beauty which we have come to associate with its performance in this country. Everywhere choirs are deficient, not only in personnel, but in quality. They lack leadership and training. The processions, capable of being the most impressive part of the Mass ceremony, have none of the rhythmic discipline of our own processions; the choristers are badly dressed and the fabric of the whole organization seemed to me weak and loose."

An Economic Situation

"Who is responsible?" Mr. Yon was asked.

"No one individual anywhere," he answered, "certainly not the political regime under Il Duce. Never has the Catholic Church had more gracious and harmonious relations with the civic authorities than it enjoys today.

"The handicap in Europe," continued Mr. Yon, "is chiefly an economic one. The churches lack strong musical lead-



Pietro Yon (at Right) Returns Aboard the Conte Biancamano with Rosario Scalero, Composer, and His Daughter, Maria M. Scalero

ership because the money to pay for that type of service is not available. Whereas it is common for an organist or choir director here to receive an income of several thousand dollars a year, several as much as \$10,000, happy is the foreign musician engaged by a church if he can get \$8.00 or \$10.00 a month. I wonder if American organists appreciate how blessed they are in worldly goods! One of Italy's illustrious cathedrals pays its musical director the magnificent sum of \$25.00 a month. In my native village the church musician is paid \$2.00 a month.

The Plight of the Composer

"If the lot of the organist is a poor one, the position which the contemporary Italian composer finds himself in is worse. Again the cause is an economic one. Some of the finest church music written in the world today is done by Italian musicians—men of high talent who live in unbelievably impoverished circumstances. They must look to our American publishers for encouragement—and if we are to profit by this new musical literature they are creating, we must give them this encouragement.

"If, with the vitalizing financial encouragement we have in this country we do not produce a new tradition in

preserving and developing the art of the Mass, we are much more to be censured than the poor little church in Europe that pays its choirmaster little more than a dollar a week and its choirs nothing. As I conceive it, it is our opportunity to show the world, and especially Italy—to whom we are indebted for such great traditions—what can be done to beautify and uplift the level of liturgical music in the world."

Ready for Big Program

Mr. Yon returns from his quaint mountain retreat, 10,000 feet high in the Italian Alps, to face a task of twofold importance at the Cathedral; that of developing and augmenting the boys' choir and that of creating musical programs upon which many churches throughout the land may model theirs. Accordingly, Mr. Yon will this week inaugurate a new chapter in the history of music at the celebrated Cathedral. From 400 students in the Cathedral's parish school, the sixty best voices are being chosen. This unit is to have special and intensive training. To comply better with the demands of so large a cathedral as St. Patrick's, another choir of 100 voices is being recruited from St. Patrick's old parish in Mulberry Street, this choir to join the already large choir of the Cathedral, is to receive training under Father Joseph H. Rosagno, choirmaster. The organization of this augmented choir, points out Mr. Yon, will add immensely to the musical standard set by the Cathedral.

Jurien Hoekstra Makes Concert Tour

CHICAGO, Oct. 20.—Jurien Hoekstra, baritone, has been booked for a very busy season. He opened his tour with a recital before the Woman's Club of Joliet, Ill., on Oct. 3, and in the following two weeks sang in Rensselaer, Ind., Crawfordsville, Ind., Paris, Ill., Bloomington, Ind., Salem, Ind., Louisville Ky., New Albany Ind., Cincinnati and Newark, Ohio.

During his Autumn and early Winter tour, which will end on Dec. 19, he will sing in Michigan, Wisconsin, Illinois, Pennsylvania and New York.

Young Chicago Singers Acclaimed at Concert in Italy

Word has been received by Herbert M. Johnson, manager of the Chicago Civic Opera, that Helen Ornstein and Lydia Mihm, winners of the first Chicago Civic Opera European Scholarships, appeared in a concert on Sept. 15 in Salsomaggiore, Italy, and were enthusiastically acclaimed. The young artists were presented to the Duke of Bergamo, cousin of the King, under whose patronage the concert was given for the benefit of the orphans of the war.

Degree Conferred Upon Bryceson Treharne

The degree of Doctor of Music was conferred upon Bryceson Treharne at the recent convocation of McGill University, Montreal, Canada. Mr. Treharne is the editor of the Boston Music Company at its executive offices in New York, N. Y.

Henri Temianka to Give New York Recital

Henri Temianka, violinist, who has been playing abroad for many months, has returned for a brief American tour. He will give a recital in the Town Hall on Oct. 30.

NATIONAL OPERA CLUB HOLDS OPENING SESSION

Excerpts from W. Franke Harling's
"A Light from St. Agnes"
Given in Concert Form

The National Opera Club of America held its first meeting of the season in the ballroom of the American Women's Association Clubhouse on the afternoon of Oct. 9. In the absence of Mrs. Charles B. Davis, first vice-president, Baroness Katharine Evans von Klenner, founder and president of the club, occupied the chair.

The occasion was made notable by the first local performance, in concert form, of excerpts from W. Franke Harling's short opera in English, "A Light from St. Agnes," the libretto of which is by Minnie Maddern Fiske, the distinguished American actress. Frances Peralta, dramatic soprano, Rafaelo Diaz, tenor of the Metropolitan Opera, and Earl Oliver, baritone, were the soloists. An aria from the work, a serenade in Habanera tempo, sung by Mme. Peralta with occasional employment of the castanets, seemed to capture the fancy of the large audience particularly. There was much of beauty in what was presented of the score, but the lengthy recitatives seemed to suffer for lack of the *mise-en-scène*.

The first part of the program was devoted to addresses by Geoffrey O'Hara, Mrs. J. Lester Lewine and Carl Fiqué on various aspects of the music drama in general. Alda Astori performed Castelnuovo-Tedesco's "Alghé" (Sea Weeds) and a Debussy Prelude in finished style, and with Harvey Brown at a second piano, played the Overture to the Harling opera as well as the accompaniments for the singers. E.

Perole Quartet to Make Debut

The Perole String Quartet will appear in a New York debut recital in the Town Hall on Nov. 4. The members of this ensemble are Joseph Coleman, first violin, David Mankovitz, second violin, Lillian Fuchs, viola, Julian Kahn, 'cello. Quartets by Mozart, Brahms and Debussy comprise the program the artists will play.

Ena Berga Sings Mimi with Success at Antwerp Opera

Ena Berga, coloratura soprano, secured a personal triumph as Mimi in "La Bohème" at the Royal French Opera in Antwerp recently, according to a cable received from the opera director by her New York manager, Jean Wiswell. This is Miss Berga's second opera season at Antwerp.

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Noted Orchestras in Early Season Broadcasts

Stokowski's Experiment in the Technique of Tone-Control Demonstrated in First Radio Concert by Philadelphia Orchestra—New York Philharmonic-Symphony Goes on Nation-wide Chain—Orchestral Programs by Koussevitzky, Damrosch, Verbruggen and Others Are Features of Recent Lists

THE secrecy in which Leopold Stokowski shrouded his introduction of a new principle in controlling tone in orchestral broadcasts had the desired effect. There is no surer way to the public prints than a little well-managed coyness. Newspaper reporters were keen on the trail, so tantalizingly blockaded against their penetration, and, baffled, wrote columns of speculation. The public read, wondered, and probably listened in droves to the first seasonal Philadelphia Orchestra broadcast on Sunday, Oct. 12. What more is there to be desired?

Nothing but admiration can be expressed for Stokowski's super-press-agentry. When he wants to get into the public eye, he gets there. This latest exploit works both ways to his advantage. Suppose that the device on which he has experimented all Summer with technical experts at the National Broadcasting Company has nothing at all novel to distinguish it? By the time we find that out, it will be too late to destroy the halo of nation-wide publicity about the blond head. On the other hand, if the method is new and vital to the success of orchestral broadcasts, every conductor will want to employ it. The glory and the credit? Stokowski's.

To Mix or Not to Mix

Other conductors have rebelled against the "mixing-board" which arbitrarily controls the volume of sound according to an engineer's ideas of what will or will not go over the microphone. Several other conductors have managed to do away with it by the simple expedient of studying the possible range of dynamics, and careful rehearsal within that range. A forte may not be as loud over the radio as it is in the concert hall, but if it is as loud as the radio will stand, it is ultimate, and other dynamics are relative to it, not to the fortes of the concert hall. That is what a conductor needs to know. Many know it and have proceeded accordingly, with satisfactory results but no glory. There can be no denying, however, that every leader will be curious to pass the forbidding barriers set up around the innovation, for, whether he gets the original credit or not, a conductor must be ready to use whatever methods of improvement are at hand. It may be galling to accept a gift so high-handedly given, but that is the disadvantage of not being the first to tap the channels of publicity, expert advice and financial support.

It is a little difficult to say just what part the new device played in the success of the Philadelphia Orchestra's first trial of it, because memory will not allow a perfect comparison with the

older methods. The orchestra (composed of only fifty-four players because of the limitations of the Times Square Studio) sounded rich and full enough, its various choirs sharply individualized—perhaps too sharply. There has been a tendency to muddiness in previous broadcasts, but the comparative clarity of this one may well be accounted for by the absence of many instruments. Stokowski stood in a little glass booth and operated his control with the left hand, conducting with the right. In this way he was able to hear the broadcast as it proceeded and to make the necessary adjustments on the spot.

The program was a luminous one, impressionistic to a degree, with the "Fête-dieu à Seville" by Albeniz, de Falla's "El Amor Brujo" in which Rose Bampton was soloist, Debussy's "Cathédrale Engloutie" and the "Bolero." Ravel raved at Toscanini's interpretation of this trick piece, saying it was too fast. What would he think of Stokowski's, which holds all records to date for speed?

Three additional broadcasts are to follow, on Nov. 16, Christmas Day and Easter. WEAf carries them at 5 p.m.

The Grand Old Orchestra

It is to be a symphony season on the air. The list of important orchestras which face the microphone increases every year, to the approval of musical fans and the pride of sponsors. Notable success has attended the first three Sunday afternoon broadcasts of the Philharmonic-Symphony, the inauguration of a series made possible by the Columbia Broadcasting System. Tangible appreciation in the form of letters and telegrams have poured in, with compliments for Erich Kleiber, conductor, for the music and the technical perfection of the events.

The most significant fact in these broadcasts, indicating the enormous progress which has been made, is the devotion of two hours to the symphony, permitting the entire program to be heard. It was extremely disconcerting to be cut off abruptly in the middle of a program, as sometimes happened formerly. The fifteen-minute intermission is utilized to good advantage to present Olin Downes, music critic of the New York Times, as verbal program annotator. This is the first time to our knowledge that a major musicologist has performed such a service.

Joseph Szigeti was the first soloist in the series on Oct. 19, playing the Brahms Violin Concerto. If anybody had hinted to the radio authorities five years ago that they would be sending such music out into space as a matter of course, they would have hooted with scorn. Brahms! That dry fellow! Truly, miracles are possible.

And Its Appeal to Youth

Ernest Schelling's Children's and Young People's Concerts with the Philharmonic-Symphony are just beginning a series of fourteen Columbia broadcasts as we go on the newsstands. Mr. Schelling's whimsical talks are included, of course. When television is a fact, it will also be possible for the radio audiences to see the colored slides with which the genial conductor enlivens these events. Saturday mornings are set apart for them. Children outside of New York and the other centres where Mr. Schelling plays to youth will thus be able to enjoy them.



Leopold Stokowski, Whose New Device for Controlling Radio Tone Was More Mysterious Than Startling

Boston Symphony in Pre-Season Broadcast

Serge Koussevitzky conducted the first event of the anniversary season—a Boston Symphony concert given especially for the radio on Saturday evening, Oct. 4, over WEAf and a national chain. This concert was part of the Tercentenary celebration in Massachusetts, and opened appropriately with three numbers by Massachusetts composers—Arthur Foote's Suite in E Major, Edward Burlingame Hill's "Lilacs," and Charles Martin Loeffler's "A Pagan Poem." The program also included Debussy's Prelude to "The Afternoon of a Faun," and Strauss's "Till Eulenspiegel's Merry Pranks." Other Boston Symphony concerts will be broadcast locally.

Minneapolis on the Air

Columbia is prolific in the matter of orchestral broadcasts. The Minneapolis Symphony is also under the CBS banner, and is well launched. As Henri Verbruggen's programs may consume only a half-hour of air time, they are necessarily limited and forced into a lighter mould. As a sample, we had the Coronation March from Meyerbeer's "The Prophet," the "Danse Macabre" by Saint-Saëns, Pierné's "Entrance of the Little Fauns" and the Overture to "Rienzi"—a choice whose hint of triteness will not prejudice the public against it. On Monday evenings at nine o'clock you may hear this orchestra.

The Detroit Symphony, Too

Still another WABC project originates in Detroit, where the Detroit Symphony, minus the brass section, is playing religious music under the leadership of William V. Webster. "Golden Hour of the Little Flower" is the euphonious title of the series, which comes direct from the Shrine of the Little Flower every Sunday evening at seven o'clock. Father John of the Franciscan order, and a graduate of the Vienna School of Music, is the director. We shall have a more comprehensive report to make of this hour a little later.

NBC Orchestras

Over at the National Broadcasting Company, the regular symphony or-

chestra idea goes merrily on, its chief features unchanged with the new season. Walter Damrosch is still leading his men in the Saturday night General Electric Hour. Roxy's Sunday afternoon concerts are to continue, with Erno Rapée back on the conductor's stand on Oct. 26. Joseph Littau completed an interesting and provocative series of programs on Oct. 19 and departed to take up the Omaha Symphony's leadership. Rapée returns to his former post as regular conductor of the Roxy Symphony after many months spent as musical director for the sound films in Hollywood.

Rochester's Civic Orchestra, under Guy Fraser Harrison, is again to be heard on Monday nights in the Stromberg-Carlson program, and Nathaniel Shilkret continues to lead various ensembles, among them the orchestra for the RCA Hour on Thursday evenings. At various times during the Winter we shall listen in and report the progress of these features.

Opera—Pro and Con

Information to be pursued later in detail comes from the Chicago Civic Opera, which is again to broadcast a Saturday night hour over an NBC chain. The first of the broadcasts will be the second act of "Tannhäuser" on Nov. 1 at 9 p.m. Other operas definitely promised are "Jewels of the Madonna" by Wolfe-Ferrari and Massenet's "Manon."

Opera has lost one radio stronghold. There are to be no more NBC Grand Opera hours with Cesare Sodero in command. F. Q. E.

Short Waves

In order that the young artists chosen each year by the Schubert Memorial may have a wider opportunity, the Memorial has joined forces with the NBC Artists Service of the National Broadcasting Company, and the facilities of the latter will be placed at the young people's disposal. This means that in addition to a New York appearance and engagements with the twenty local chapters of the committee, nationwide chain broadcasts will be arranged.

Music education programs are well under way by this time. Walter Damrosch has begun his Friday morning series for the third year at NBC, and the Columbia School of the Air had its first musical program on Oct. 21.

German Film Operetta, in New York Premiere, Proves Artistic Production

At the 55th Street Playhouse, a German screen operetta "Zwei Herzen in ¾ Takt (Two Hearts in Waltz Time)" was given an American premiere on Oct. 10 and proved to be an extraordinary production. The music, by the Viennese composer Robert Stolz, is charming. The story is well worked out, the acting is skillful. The singing is less good from a strictly technical standpoint. But the whole performance is so deftly handled and informed with genuine artistic understanding that the singing, which is a matter of faulty German voice production and not of sound film technique, becomes of no real importance.

The quality of the sound recording, done by Tobis, the German company which produced the picture, is excellent. It is interesting to note how finely a good orchestra can be recorded!

A.

Modern Works at Chicago Festival

(Continued from page 4)

tions for her lovely singing—repeated later in four Monteverdi songs from Malipiero's edition—and the Brosa Quartet supplied a background of exquisite texture.

The first performance of Castelnuovo-Tedesco's String Quartet in G Major likewise was more to the popular fancy than some of the week's revelations, the Brosa Quartet again coming in for widespread acclaim. G. Francesco Malipiero's "Ritrovati" for eleven instruments, conducted by Hugo Kortschak, must be rated as one of modernism's more extreme and problematical manifestations. Mario Pilati's Sonata for flute and piano, admirably played by Mr. Barrère and Rudolph Reuter, is in a milder vein, not far removed from Debussy. Medieval Italy, besides the Monteverdi songs, was represented by a Locatelli Sonata for 'cello and piano in D Major, tastefully set forth by Mr. D'Archambeau and Mr. Reuter.

Loeffler's Partita Delights

The matinee of Oct. 15 brought to light perhaps the outstanding popular success of the festival—Charles Martin Loeffler's Partita for violin and piano. Whether the work would have achieved this attention without the third movement, a "Divertissement" that ranges through Habanera and fox trot rhythms to a culminating "blues" of insinuating movement, might be doubted. But the three other movements, "Intrada to a Merry Fugue," four agréments on a sarabande by Johann Mattheson, and "Finale des tendres adieux," contained much of interest, especially as played in the virile manner of Jacques Gordon and Lee Pattison.

A Sonatina for violin and viola, Op. 48, by Jaroslav Kricka, was a study in economy of means, achieving some fine atmospheric moments and sturdy rhythms. It received splendid performance from Mr. Gordon and Joseph Vieland.

Albert Roussel's Trio for flute, viola and 'cello, Op. 40, was of far more than casual importance, coming from one of the leading French masters of the time. Roussel's sharp, Gallic sense of style, and his aristocratic reserve may well outlast the work of more venturesome contemporaries. M. Roussel was present to acknowledge the applause that greeted the interpretation of his work by Messrs. Barrère, Vieland and D'Archambeau.

The remaining number of this program was a Sonata for 'cello and piano in F Sharp Minor, by Gustav Strube, music with conservative leanings, chiefly Franckian. It was played by Messrs. Reuter and D'Archambeau, who shared the applause with the composer.

Gordon Quartet Welcomed

The final concert on Oct. 16 was perhaps first in importance to Chicagoans, since it brought the return of the re-



Albert Roussel, Who Was Present at the Chicago Festival, at Which His Trio for Flute, Viola and 'Cello Was Performed

organized Gordon Quartet, after a Summer of study and independence. Jacques Gordon, with Messrs. Ideler, Vieland and Benditzky, have attained an ensemble of admirable balance and vigor. Further, their playing of David Stanley Smith's Quartet in E Flat Major, Op. 57, and Mozart's Quartet in F Major, was performed with the most satisfying musical taste and discretion. They were warmly greeted by the large audience.

Carlos Salzedo conducted his own "Préambule et Jeux" for harp, flute, oboe, bassoon, horn, string quartet and double bass, a work savoring too strongly of the experimental to be taken readily to heart. A Concerto by Conrad Beck for string quartet and orchestra was given first performance as the final number of the festival, played by the Gordon Quartet and conducted by Frederick Stock. At the conclusion of the program Mrs. Co-

lidge was called to the stage to hear Charles Hamill, president of the Orchestral Association, express the gratitude of all music lovers for a most delightful and enlightening series of concerts.

Diamond Heads Managers Group

(Continued from page 4)

thur Judson interests two years ago. He was active in musical management in New York some nine years ago, when he headed the International Concert Bureau, which brought Richard Strauss and other noted artists for American tours. He has recently acted as legal advisor to film companies and was instrumental in arranging an agreement between the American and German sound film interests in Paris last Summer.

Noted Artists Booked

Prominent artists whose bookings are controlled by member firms of the association are as follows:

Paul Althouse, the American Opera Company, La Argentina, Georges Barrère, Harold Bauer, Richard Bonelli, Alexander Brailowsky, Sophie Braslau, Mario Chamlee, Alfred Cortot, Richard Crooks, Anna Duncan, Claire Dux, Mischa Elman, Ossip Gabrilowitsch, Amelita Galli-Curci, Jascha Heifetz, Vladimir Horowitz, Ernest Hutcheson, José Iturbi, Maria Jeritz, Edward Johnson, Hulda Lashanska, the London String Quartet, Giovanni Martinelli, Yehudi Menuhin, Grace Moore, Nina Morgana, Sigrid Onegin, Gregor Piatigorsky, Gina Pinner, Rosa Ponselle, Sergei Prokofiev, Elisabeth Rethberg, Ruggiero Ricci, Paul Robeson, Ernest Schelling, Tito Schipa, Albert Spalding, Jacques Thibaud, Lawrence Tibbett, Efrem Zimbalist and many others.

Hays Sends Felicitations

Upon learning of the new association, Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., sent the following letter to Mr. Diamond:

Dear Mr. Diamond:

I note with pleasure the fact that you are to head the recently organized Producing Music Managers Association, Inc.

Music is the sister of all the entertainment arts, and the progress

of musical culture, the welfare of the artist, and the soundness of the financial structure which brings the artist and the audience together are matters of great public interest.

That the factors which so long have been connected with the production of good music in the United States and the introduction to the public of the world's leading artists have now agreed upon a common platform of public service is a fine thing, indeed. There is no saturation point in the entertainment, educational and cultural requirements of the American people. I am confident that you and your organization will find an unlimited scope for public service.

With all good wishes, I am,
Sincerely yours,
WILL H. HAYS

Ugo Ara Sails for Italy After American Visit

Ugo Ara, after a visit during the Summer to Mme. Marcella Sembrich at Lake George, N. Y., sailed on the American Shipper on Thursday, Oct. 9. He will go to his home at Baveno, Italy, where he has recently been living in retirement.

Grace Savidge Reopens Her Studio

PHILADELPHIA, Oct. 20.—Grace Savidge, mezzo-soprano, has resumed teaching at her studio in this city. During the course of the season Miss Savidge will give a lecture recital on Edward MacDowell and one on modern French composers, and will coach children in French playlets.

Eddy Brown Undergoes Operation

Eddy Brown, violinist, was operated on for appendicitis on Oct. 18 at the Fifth Avenue Hospital. He arrived in New York recently from an extended tour of Europe and was taken immediately to the hospital.



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Opera Premiere and Seven Debuts for Chicagoans' Opening Week

CHICAGO, Oct. 20.—The first week's repertoire for the 1930-31 season of the Chicago Civic Opera will bring the debuts of seven artists new to the company and will include a novelty, a revival and five works from the standard repertoire. Ernest Moret's "Lorenzaccio" will have its American premiere on the opening night, Oct. 27, and a revival of "Manon" will be given at the first Saturday matinee. Claudia Muzio will be heard for the first time in Chicago in the role of Fiora in Montemezzi's "L'Amore dei Tre Re" on Sunday afternoon, Nov. 2. The stage for all performances will be under the supervision of the company's new stage director, Dr. Otto Erhardt.

Vanni-Marcoux will appear on the opening night in the title role of "Lorenzaccio," which he created at the world premiere of the work at the Opéra-Comique in Paris some ten years ago. Charles Hackett will appear as Alexandre de' Medici. Four new artists will be heard in "Lorenzaccio"—Jenny Tourel, Jean Vieuille, Salvatore Baccaloni and Octave Dua. The first two are from the Opéra-Comique, and Mr. Baccaloni from La Scala. Mr. Dua returns after an absence of several seasons. Emil Cooper will conduct. The scenes of the opera are laid in Florence in the sixteenth century.

New Wagnerian Singers

The season's second night, Oct. 28, marks the first appearances of Hans Hermann Nissen, Lotte Lehmann and Paul Althouse in "Walküre." Frida Leider will be heard as Brünnhilde, Miss Lehmann as Sieglinde, Maria Olszewska as Fricka, Mr. Althouse as Siegmund, Mr. Nissen as Wotan, and Chase Baromeo as Hunding. Egon Polak will conduct.

Verdi's "La Forza del Destino" will be given on Wednesday evening, Oct. 29, with but one change in cast from last season. Salvatore Baccaloni will essay his second role of the season as

Melitone. Miss Muzio will be the Donna Leonora; Mr. Marshall the Don Alvaro; Mr. Formichi the Don Carlo; Ada Paggi the Preziosilla; and Mr. Baromeo the Abbot. Incidental dances will be given by the ballet, with Ruth Pryor as premiere danseuse and Sven Larsen as soloist. Mr. Cooper will conduct.

Wolf-Ferrari's "Jewels of The Madonna" will return, after an absence from the repertoire of two years, on Thursday evening. The performance will mark the first appearance for the season of Rosa Raisa, Antonio Cortis and Giacomo Rimini. Mme. Raisa's Maliella is well known to Chicago music-lovers, as is the Rafael of Mr. Rimini. Mr. Cortis scored a success as Gennaro in Chicago and on tour in 1928. The ballet will appear. Roberto Moranzoni will conduct.

"Manon" to Be Revived

In Massenet's "Manon," on Saturday afternoon, Mary McCormic will make her first appearance of the season in the title role; Charles Hackett will appear as the Chevalier des Grieux; Edouard Cotreuil as the elder des Grieux, and Jean Vieuille as Lescaut. Mr. Cooper will conduct. There will be incidental dances by Harriet Lundgren, Edward Caton and the ballet.

In the Saturday night performance of "Tannhäuser" Miss Lehmann will be heard as Elisabeth; Mr. Althouse as Tannhäuser; Mr. Nissen as Wolfram; Alexander Kipnis as the Landgrave, and Cyrena Van Gordon as Venus. The bacchanale will be danced by Ruth Pryor, Edward Caton and the ballet. Mr. Pollak will conduct.

With the exception of Miss Muzio in the role of Fiora, the cast for "L'Amore dei Tre Re" on Sunday afternoon, Nov. 2, is the same as last season. Mr. Formichi will appear as Manfredo; René Maison as Avito, and Virgilio Lazzari as Archibaldo. Mr. Moranzoni will conduct.

Arthur Kraft and His Summer Class



Lynch Studio

Arthur Kraft, Tenor and Vocal Teacher, and Some of the Young Singers Who Spent the Summer Studying with Him at His Country Home at Watervale, Mich. With William Hughes, Pianist, Who Was the Coach-Accompanist for the Class, Mr. Kraft Gave a Joint Recital at Normal University, Normal, Ill., Late in August, When He Sang Two Songs Which Have Been Dedicated to Him—"I Light the Blessed Candles," by Proctor, and "Beauty," by Allum

Henschel Looks Back Over Fifty Years

(Continued from page 5)

suing fifty years, then only on a short tour.

Vigorous at Eighty

Thus it was with feelings of curiosity and emotion that Sir George set foot on Boston soil in October, 1930. There were not many who would remember his initial years; there were not many who could make comparisons in his conducting. Yet there actually were more than half a dozen survivors of the seventy members who made up the original orchestra, who gathered around Henschel, and whom he embraced with tears in his eyes. And for all his eighty years, Sir George is the most vigorous of them all in appearance. No conductor, in this country barring not even Koussevitzky, was as energetic and exuberant as he was both Friday afternoon and Saturday evening.

His conducting is of the old school, and there is no clearer example of the change of musical viewpoint than to realize that what in 1881 was reproached as impetuosity, now seems quite tame and traditional. Yet his Haydn was not "doggy," nor was his "Meistersinger" perfunctory—for hand in hand with the standard interpretation of Henschel's day go the contemporary roundness of phrasing, and admirable easiness of melodic flow which the conductors of today can never wholly catch simply because they do not live in an easy world. Conducting Sir George resembles those famous silhouette caricatures of Brahms with the flying coat-tails much in evidence. Talking about Brahms, Sir George gave us an example of the hatred toward his work in Boston fifty years ago: John Dwight, the famous critic and editor, had told him that "he would not even sleep in the same room with a Brahms score!"

Sir George is very enthusiastic about American orchestras and admits that there is no comparison between them and the orchestras abroad. He is not a great friend to modern music, how-

ever, but he had a point to stress in regard to its performance abroad. A European orchestra, he says, will publicly perform modern works, such as those of Hindemith, Honegger or Schönberg, giving them two or one, or more often, no rehearsals.

"We know how they sound when rehearsed," says Henschel, with a smile, "so you can imagine the impression we receive when they have not been prepared!"

It is no wonder that Sir George will not go very often to the London concerts. Lady Henschel, however, goes to everything new, but confessed that after a particularly drastic exhibition of musical modernism, she usually rides home on top of a bus, so that she may breathe the fresh and purging air.

Moussorgsky is, of course, no longer startling, but Henschel says that the first time he really liked the "Pictures at an Exhibition" was when he heard Toscanini conduct it, and after Koussevitzky played it at the second concert of the current series, Sir George had become an ardent admirer of Moussorgsky. Which is another compliment for American conductors.

Investigates Jazz

As for jazz, Sir George ruefully shook his head, and said that he had not heard enough of it to utterly condemn it (lucky man), but what they heard in London called "American jazz" was nothing like the jazz he has heard here during his brief stay.

By this time Sir George is already sailing back to England. He still teaches singing there, although he does not perform in public any more. The Boston Symphony players say that while rehearsing them, all the explanation of phrasing, and all the shades between forte and pianissimo, he sang out in his robust voice, while he beat time with his foot.

Many famous singers have gone through Henschel's hands. Judging from Sir George's present condition, they will probably continue to come for a good many years.

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CURTIS ARTISTS TO HAVE ACTIVE YEAR

Many Engagements in Opera and Concerts Scheduled

PHILADELPHIA, Oct. 20.—With the opening of its seventh season, the Curtis Institute of Music has scheduled a variety of activities for its artist-students in concert, opera and radio.

On the roster of the Philadelphia Grand Opera Company for the present season appear the following artist-students of the Institute: Selma Amansky, Natalie Bodanskaya, Agnes Davis, Henrietta Horle, Florence Irons, Helen Jepson, Elsa Meiskey, Charlotte Simons, Genia Wilkomirska, Rose Bampton, Paceli Diamond, Josephine Jirak, Daniel Healy, Albert Mahler, Fiorenzo Tasso, Benjamin de Loache, Alfred de Long, Benjamin Grobani, Arthur Holmgren, Abraham Robofsky and Conrad Thibault. One of the major appearances already scheduled is that of Helen Jepson as Nedda in "Pagliacci" on Oct. 30. Curtis Institute forces will also be active backstage in the opera house, with Sylvan Levin as assistant conductor and Charles Demarest as assistant chorus master.

Concerts Scheduled

The Concert Direction of the Curtis Institute has provided an early series of engagements. On Oct. 15 the Norristown Octave Club heard a program by Conrad Thibault, baritone, and Ladislaus Steinhardt, violin, accompanied by Joseph Rubanoff. On the same date Florence Frantz, pianist, and Judith Poska, violin, gave a concert before the Wyncote Women's Club with Theodore Saidenberg as accompanist. Other concerts to be given this month and next are scheduled for the Wednesday Club of Harrisburg, Pa., the University of Delaware, and Western Maryland College, Westminster, Md. Carmela Ippolito, violinist, will give a recital in Boston on Nov. 3.

Rose Bampton, contralto, sang the solo part of de Falla's "El Amor Brujo" with the Philadelphia Orchestra at its regular pair of concerts on Oct. 10 and 11, and repeated the per-

formance in the national broadcast conducted by Dr. Leopold Stokowski on Oct. 12.

The third season of chamber music concerts given under the auspices of the Curtis Institute at the Pennsylvania Museum, Philadelphia, will open on Nov. 9 with the Swastika Quartet presenting the program. Five concerts will be given at monthly intervals during the year. The concerts are under the direction of Dr. Louis Bailly, head of the chamber music division of the Institute, and are free to the public.

The Curtis Orchestra, under the leadership of Emil Mlynarski, will be heard this season under the auspices of the Philadelphia Forum in the Academy of Music, and will give a concert under the auspices of the Institute. It is also booked for appearances in Washington, D. C., and Baltimore.

This season has witnessed the selection of three students of the Institute for first-desk positions with the Philadelphia Orchestra, Edna Phillips, first harpist; Louis de Santis, clarinet soloist, and Arthur Berv, horn soloist. Other Curtis students now occupying regular positions with the Philadelphia Orchestra are Meyer Simkin, Jacques Singer, Paull Ferguson, Frank Miller, Robert Bloom, Robert McGinnis and Oscar McGinnis. Sheppard Lehnhoff, viola player, has been engaged by the Chicago Symphony.

Columbia University Institute Presents Giesecking in Third Series

Columbia University opened its third Institute Concert Series in McMillin Theatre Oct. 18, with Walter Giesecking, pianist, as the first artist. Others to appear will be Elisabeth Rethberg, Erika Morini, Roland Hayes, the Aguilar Lute Quartet and the Kedroff Quartet. Separate events will include the appearances of Paul Emerich, the Fisk Jubilee Singers, the Stradivarius Quartet, Geoffrey O'Hara, Alfredo San Malo, the People's Chorus of New York, and Marion Kerby and Jack Niles.

In the Children's Saturday Morning Theatre, Dorothy Gordon will give her original programs; Stephanie Wall will sing Mother Goose songs, and Juliette Gaultier will give Indian and Eskimo music. The two latter programs will be given in costume.

Marie Miller Returns from Europe to Resume Musical Activities



Marie Miller, Harpist, Snapped on the Sand at Deauville, Before Returning to the United States to Resume Her Concert Work and Her Classes at the Institute of Musical Art, New York

Marie Miller, harpist, and faculty member of the Institute of Musical Art, gave a recital at the Gardner School, New York, on Oct. 15. Miss Miller is booked to appear in a joint concert with Beniamino Gigli before the Harlem Philharmonic Society at the Hotel Plaza on Jan. 15, and on Feb. 26 will give a recital at Altoona, Pa. She will then make a tour of Wisconsin, opening in Watertown.

FOUR GET BISPHAM MEDAL

American Opera Society of Chicago to Present Awards

CHICAGO, Oct. 20.—Four new names will be added to the "hall of fame" for composers of American operas when the American Opera Society of Chicago, Inc., presents the David Bispham Memorial Medal to Mary Carr Moore, Charles S. Skilton, Karl Schmidt and Pietro Florida on Oct. 30. These awards will be made at the Fall luncheon of the society at the Congress Hotel. The society was organized by Mrs. Eleanor Everest Freer, the American composer, with Mrs. Rockefeller McCormick as its honorary president.

The operas which won the award are: "Paoletta," by Mr. Florida, which was performed in Cincinnati in 1910; "The Lady of the Lake" by Mr. Schmidt, German-American 'cellist and formerly director of the Henry Savage Opera Company; "The Cost of Empire; or, Narcissa," by Mary Carr Moore, which had performances in San Francisco in 1925 and was endorsed by Mascagni; and Mr. Skilton's opera, "Kalopin," which is to be published and performed under the auspices of the Tennessee Federation of Music Clubs.

Mrs. Freer, who is chairman of the committee of award, announces that an anonymous check for \$1,000 has been received for the publication of the Schmidt work.

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OPEN AMERICAN LIBRARY

Music Department Installed in Paris Institution

PARIS, Oct. 1.—The music department of the American Library in Paris was officially opened on the afternoon of Sept. 23. Organized under the supervision of Dorothy Lawton, director of the New York Music Library, who came to Paris several months ago for this purpose, the music department has as its aim the making of American music better known abroad.

A concert devoted to the works of American composers was given in connection with the opening of the music department. In a short speech, Miss Lawton traced the development of American music up to the present day and spoke of some of the outstanding personalities who had contributed to this development. She rightly pointed out that music in America had followed the same course as it had in other civilizations: it was always the first of the arts to appear and the last to develop. In conclusion, she stressed the large number of composers who were writing in America today and expressed her faith in America's musical future.

The following works were performed at the concert: a Sonatine for piano by Israel Citkowitz; two pieces for violin and piano, Nocturne and "Ukelele Serenade," by Aaron Copland; two "Chinese Songs" by Charles T. Griffes, and a String Quartet by Frederick Jacobi, based on American Indian themes, which was the most impressive number on the program.

It is planned to continue these concerts at intervals throughout the season, with the co-operation of Nadia Boulanger, Isidor Philipp, professor at the Paris Conservatory, and of Miss Herrenschmidt of the American Library.

GILBERT CHASE

Roerich Museum Holds Brazilian Exposition

An exhibition of Brazilian art arranged during a recent visit to that country by Frances R. Grant, vice-president of the Roerich Museum, is being held at the International Art Centre of the museum from Oct. 11 to 30. Miss Grant recently returned from a five months' tour of Brazil, Argentina, Chile, Peru, Colombia, Uruguay, Cuba and Mexico, where she held exhibitions of the work of Nicholas Roerich in the national museums of Argentina and Chile, and the National Academy of Fine Arts in Lima, Peru, and the American Embassy in Rio de Janeiro, and lectured on American art, architecture and music.



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A Rare Weber Overture

Weber's almost over-brilliant Overture to "Euryanthe" comes in for a fine recording by Columbia. It occupies three sides of two discs, of which the fourth is devoted to that gem of an overture in miniature, "Abu Hassan" by the same composer, infrequently played and quite unappreciated. Max von Schillings is the conductor of a symphony orchestra not specifically named.

The Guarneri Quartet's playing of some Mozart intrigued us greatly in a recent Brunswick release, a debut as far as we were concerned.

We are disappointed in their playing of the Nocturne from Borodine's Second Quartet issued also by Brunswick. It is rhythmically distracting and disregards some of the composer's markings in a rather absurd manner.

Alexander Brailowsky charms in a Brunswick record, on one side in Weber's "Perpetuum Mobile" and on the other in Scarlatti's Pastorale and Capriccio. He plays these pieces with unusually lovely tone. His facility in the Weber piece is baffling.

Admirers of the pianism of Alexander Brailowsky will enjoy his Brunswick record of the "Ritual Fire Dance" from de Falla's "El Amor Brujo" on one side, and on the reverse Scriabin's Prelude, Op. 11, No. 10 and Etude, Op. 8, No. 12. The latter is here incorrectly called Etude in D Flat Major. Our recollection is that it is in D Sharp Minor!

Chabrier's "Bourrée Fantasque" and "Marche Joyeuse" are recorded for the Brunswick studios by Albert Wolff and the Lamoureux Orchestra. The records suffer from having been made in a studio not sound-proof and there is some reverberation. They are, however, cheerful and agreeable pieces to hear.

Furtwängler, Harty, Wolff and von Schillings Among Leaders in Symphonic Performances

By "Disc-riminators"

Furtwängler has recorded the so-called "Air on the G String" of Bach and portions of the ballet from Schubert's "Rosamunde." The former loses something by being over-careful in its conception, but the recording is clear. The latter, with its hints of the "Marche Militaire," is agreeable music in the composer's happy vein.

Two very beautiful recordings by Emmy Leisner, a contralto, unhappily unknown in this country, are Brangäne's Warning from "Tristan und Isolde" and Erda's Warning from "Rheingold." Mme. Leisner's production is slightly dark in color, but the voice is a true contralto. The second of the records is better, as the orchestra is more restrained.

Two Organ Pieces

For those to whom the organ has interest Brunswick's disc of Roger's Toccata in D Minor, played by Alfred Sittard on the organ of St. Michael's Church in Hamburg, said to be the largest organ in the Reich, will be a welcome one.

Roger's prodigiously difficult Toccata is magnificently played, proving Herr Sittard a master of his instrument. It is too bad that there is such a sharp echo in the church. The other side is covered by the player's own choral study "When Great Misery Was Our Burden," a well constructed but hardly absorbing composition.

Two records of medium interest are the less well-known numbers 1 and 3 from Ippolitoff-Ivanoff's "Caucasian Sketches" entitled "In the Mountain Pass" and "In the Mosque." These are played by the Victor Symphony Orchestra under Rosario Bourdon. The composer shows his affection for Tchaikovsky by appropriating bits of the "Pathetic" in the first of these and in the second, which is not especially "mosquey," to have heard Bullard's "Stein Song."

For the Victor Pablo Casals makes a superb recording of two entrancing numbers by Boccherini, an Adagio and an Allegro to the piano accompaniment of Blas-Nin.

Columbia's Masterworks No. 141 is the Tchaikovsky B Minor Concerto played by Cutner Solomon to the accompaniment of the Hallé Orchestra under Sir Hamilton Harty. This is not as good as most of the Masterworks series. The recording is frequently cloudy, and Sir Hamilton does not always maintain the proper balance between his band and his soloist.

Chopin Concerto Recorded

For those who revel in the nostalgic allurements of Chopin's Concerto in F Minor for piano and orchestra there is real enjoyment to be had in Columbia's Masterworks album, No. 143 which consists of four discs, played by Marguerite Long, pianist, and the orchestra of the Paris Conservatoire under Philippe Gaubert.

Marguerite Long, despite her English name, is a French pianist and a very excellent one at that. She has done justice to Chopin in her interpretation. The orchestra and M. Gaubert do quite well in the first two movements, but in the finale they are frequently not in accord with the soloist, a regrettable state of affairs, to be sure.

An Anonymous "Carmen"

A set of five discs made in Europe for the Brunswick Company constitutes a résumé of Bizet's "Carmen." The conductor is Albert Wolff of the Paris Opéra-Comique, the orchestra, the Lamoureux, and the soloist and chorus, unnamed members of the Comique organization. This anonymity is perhaps wise, as the singing, except for the baritone, is extremely poor, and the less said about the high notes of any of them the better. The set takes about an hour to play, a good deal of the time being wasted in the spoken dialogue. Mr. Wolff has not been clever in his excisions, as he omits the beautiful cigarette chorus in the first act and includes a lot of the dull stretch at the end of the fourth act.

Schumann lovers will enjoy the music more than the playing, we think, of the "Masterworks" set No. 142, in which

Jazz Banned in Soviet Music Stores

MOSCOW, Aug. 1.—The publication of jazz music and the manufacture of jazz dance records have been discontinued by the State publishing houses and phonograph establishments because of official disfavor. As there are no copyright safeguards for American music in Russia, much of that sold here is said to be a frank reproduction.

The import duties on sheet music and records of foreign manufacture are almost prohibitive. With local production cut off, jazz may become extinct in Russia before long. A concession in the matter has been made for the hotels, in that a jazz band is a feature of the garishly decorated restaurant of the Grand Hotel here.

Fanny Davies plays a selection from his charming "Davidsbündlertänze," Op. 6. These miniatures of Florestan and Eusebius are as poetic as any that the Saxon master ever wrote, though far less appreciated even by musicians than his "Carnival," his "Faschingsschwank aus Wien" and "Papillons."

Mme. Davies, an English pianist of high standing in her own country and a musician who knew Brahms and other great ones of that day, has more to recommend her in the way of solidity of style than of charm. It is for that reason that this set of three records is not a more winning one.

Novel Home Recording Device Is Feature of New RCA Radiola

A new device which enables anyone to make his own records in the home has recently been placed on the market by the RCA Radiola Division.

The home recording apparatus is announced as part of a combination Radiola-phonograph instrument so designed that all three functions of the complete instrument utilize practically the same mechanism. A special switch makes it possible to record excerpts from broadcast programs at the same time that the radio set is operating.

The announcement states that although the records made in the home cannot be expected to equal in quality the results of the highly developed and costly apparatus of the recording laboratories, they will find an interesting and infinite field of application as "audible snapshots." One of the many uses to which the RCA home recording system may be put is as a possible aid to vocal and instrumental instruction, permitting the student to detect and correct his own faults.

A simplified microphone is used for the recording process. The speech or music picked up by the microphone is amplified, passed through the regular phonograph pick-up system and impressed on a special six-inch record composed of a durable cellulose material. A special chromium-plated needle with a blunt head is used for the re-

cording process and for playing back the record. The record contains ninety grooves, previously cut, so that it re-



Making a Record with the New Home Recording Device Which Is a Project of R C A

mains only for the needle to impress the electrical sound waves on the grooves. A simple four-way switch makes instantly available the phonograph, the radio, the recording system and the play-back.

New Firm Is Launched to Publish American Music of Highest Quality

A RECENT move along new lines has been made in the organization of the New Music Press, Inc., a music publishing firm. It has been organized for the purpose of publishing and encouraging the best in contemporary American music, and is at the present time concentrating its energies on the compositions of Roland Farley, having acquired the copyrights of his compositions previously published from G. Schirmer, Inc., with the exception of his song, "The Night Wind."

It was this song, "The Night Wind," which won Mr. Farley his first conspicuous success. His very deft setting of Eugene Field's poem was introduced by Frieda Hempel at one of her recitals and became a success over night. It has been sung from coast to coast and in European capitals as well and is one of the most successful of contemporary American songs.

The New Music Press, Inc., has issued a number of new songs by Mr. Farley recently and will publish all his works in future. Reviews of his new compositions will appear in a subsequent issue of MUSICAL AMERICA. These will include songs and part songs for women's voices and male voices. Among Mr. Farley's choral compositions are a setting of Tennyson's "Now Sleeps the Crimson Petal" under the title, "Be Lost in Me"; Shelley's "Indian Serenade," and Stevenson's "Requiem."

Mr. Farley was born in Colorado but lives in New York City at the present time. He studied at the Royal Conservatory in Leipzig and also in Berlin with Ernest Hutcheson, before the war.

Baldwin Resumes Free Organ Recitals

Professor Samuel A. Baldwin has reopened his annual series of Wednesday and Sunday afternoon organ recitals at the College of the City of New York. Among the works heard on his opening programs were Felix Borowski's first and second Sonatas, Pietro A. Yon's Concert Study for Pedals, No. 1, and Eugene Thayer's Sonata No. 5 in C Minor (posthumous).



Roland Farley, Composer

Metropolitan to Present "Bohème" and "Tosca" at White Plains

"Bohème" and "Tosca" will be the operas presented by the Metropolitan Opera in the new million-dollar auditorium at White Plains on the evenings of Dec. 2 and 9, constituting the new season for this community announced last July. General Manager Giulio Gatti-Casazza has announced that Lucrezia Bori and Beniamino Gigli will have the leading roles in the former opera, and Maria Jeritza, Giacomo Lauri-Volpi and Antonio Scotti will sing in the latter, with Vincenzo Bellezza conducting both productions.

If this plan proves successful, it may mean other similar ventures on the part of the Metropolitan.

LIST BILLS FOR FIRST WEEK AT METROPOLITAN

Revival of "Flying Dutchman" at Saturday Matinee and Two Debuts Scheduled

The first week of the Metropolitan Opera season, which as previously announced, begins on Monday evening, Oct. 27, with "Aida," will include as its chief novelty the revival of "Flying Dutchman" at the matinee on Saturday afternoon. Two debuts will be made in this performance, by Ivar Andresen, bass, singing the role of Leland, and Hans Clemens, tenor, that of the Steersman.

The detailed bills and casts for the opening week are as follows:

Monday evening, Oct. 27—"Aida"—Mmes. Mueller, Branzell and Doninelli; Messrs. Martinelli, De Luca, Pinza, MacPherson and Paltrinieri; Serafin conducting.
Wednesday—"Die Walküre"—Mmes. Kappel, Mueller, Branzell, Manski, Besuner, Wells, Telva, Bourskaya, Wakefield and Flexer; Messrs. Kirchhoff, Schorr and Gustafson; Bodanzky conducting.
Thursday—"Hänsel und Gretel" and "I Pagliacci"—The former with Mmes. Fleischer, Mario, Manski, Belkin (debut), Wakefield and Flexer; Gustav Schützendorf; Bodanzky conducting. The latter with Lucrezia Bori and Messrs. Martinelli, Danise, Cehanovsky and Bada; Bellezza conducting.
Friday—"L'Africana"—Mmes. Fonselle, Guilford and Wakefield; Messrs. Gigli, Bastola, Rothier, Ludikar, Ananian, Bada, Gandolfi and Altglass; Serafin conducting.
Saturday (matinee)—"The Flying Dutchman" (revival)—Mmes. Jeritza and Telva; Messrs. Laubenthal, Andresen (debut), Schorr and Clemens (debut); Bodanzky conducting.
Saturday (evening)—"Faust"—Mmes. Fleischer, Swarthout and Falco; Messrs. Tokatyan, De Luca, Pinza and Wolfe; Hasselmans conducting.

MCCORMACK TO RETURN TO U. S. NEXT JANUARY

Tenor Now Singing "Celebrity Tour" in England, Ireland and Scotland

John McCormack will arrive in America during the first week of January next. His manager, D. F. McSweeney, is now booking him for a limited number of concert appearances after his arrival.

Mr. McCormack is at the present time singing a "Celebrity Tour" of twenty-five concerts in England, Ireland and Scotland. The tour opened in Blackpool on Oct. 3 and closes on Dec. 4 in Nottingham. On Nov. 10 he appears in London as soloist with the London Symphony Orchestra under Willem Mengelberg, and on Nov. 30 in recital at the Albert Hall.

After the close of his tour on Dec. 4 he will go to Ireland to spend the Christmas holidays with his family at his home, "Moore Abbey," and then sails for America.

According to his present plans the great tenor will spend next Summer in this country at his new home, "San Patrizio Park," in Beverly Hills, California.

Musicians' Club Opens Season in New Quarters

The Musicians' Club of New York opened its season's monthly meetings at its new quarters in the Barbizon Plaza on Wednesday evening, Oct. 15, when the program was given by Mme. Ernestine Schumann Heink and Margaret Hamilton, pianist. One of the largest gatherings of members of the club and their friends attended this gala program, which was presided over by W. L. Coghill, vice-president of the club, in the absence of the president, Henry Hadley. Arthur Bergh, ex-president and member of the board of directors, introduced the artists. A collation was served at the conclusion of the musical program.

YOUNG CONDUCTORS SCORE IN SALZBURG

Ruth Kemper Among Five Students of Orchestral Academy Heard in Concert

SALZBURG, AUSTRIA, Oct. 1.—In the Mozarteum here a symphony concert was recently given at which five young conductors appeared. All were products of the Salzburg Orchestral Academy, which has concluded its second Summer session under the direction of Dr. Bernhard Paumgartner.

Ruth Kemper, young American violinist, conducted most impressively Mozart's Symphony in D Major (K. 385). Excellent performances were also given by Berthold Costa, Assen Naidenoff, Ricardo Nilsen and Richard Warbasse of the Overture to Weber's "Oberon," Schubert's "Unfinished" Symphony, the Overture to Wagner's "Flying Dutchman" and Casella's "Scarlattiana," respectively. In the latter, a divertimento for small orchestra and piano, Friedrich von Statzer was the soloist.

Meta Schumann to Present Artist-Pupil in Recital

Meta Schumann, vocal teacher, will present her artist-pupil, Anna Steck, coloratura soprano, in recital at 32 West 76th Street on Sunday evening, Nov. 2. The program includes arias by Handel, Mozart and Thomas, Lieder by Brahms, and four songs by Miss Schumann, who will be at the piano for the singer.

Bloch Making Jewish Service Setting

Ernest Bloch, composer, is working in Switzerland on a musical setting for the Jewish services, commissioned by Gerald F. Warburg, son of Felix Warburg. The music is expected to be ready within a year.

Levitzi to Be Soloist with National Orchestral Association

Mischa Levitzki will be the soloist at the opening concert of the newly organized National Orchestral Association in Carnegie Hall on Tuesday afternoon, Oct. 28. Leon Barzin is the conductor of the association.

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New Books on Music and Musicians

Professor Terry Chronicles the Life and Work of the "London" Bach — Colles Adds to New Edition of Parry a Survey of Modern Developments—A History of Music and a Treatise on the Vocal Art Hold Much Interest

A FINE example of the precise and witty biographical art of Charles Sanford Terry is found in his latest chronicle of the Bach family, "John Christian Bach" (London: Oxford University Press). This study of the son of the great Johann Sebastian, usually known as the "London" Bach, because of his long residence in that city, recreates a brilliant picture of English musical life under George III. J. C. Bach was not only an eminent composer in his own right, his works being given on rare occasions today, but he was a fashionable organizer of concerts and a provider of opera for the King's Theatre in the Haymarket, and renowned as perhaps the foremost performer on the clavichord of his day. As such he lives enshrined in the pages of Burney and others.

The annals of opera in England in the eighteenth century provide many amusing anecdotes of the foibles of princes and prima donnas, not to mention the asperities between rival composers. Prof. Terry is at his best when dealing with the mature Bach, for the period is well documented and set against a background of a brilliant and cosmopolitan society. His painstaking tracing of the composer's youth in Germany and in Italy, during his period of study with Padre Martini of "Plaisir d'amour" fame, is somewhat less interesting. Here the only available sources are a few preserved letters of the then young Bach, and these, being written in studious and correct style in the evident effort to please a churchly mentor, are chiefly important as showing the young composer's earnestness and precocity in composition.

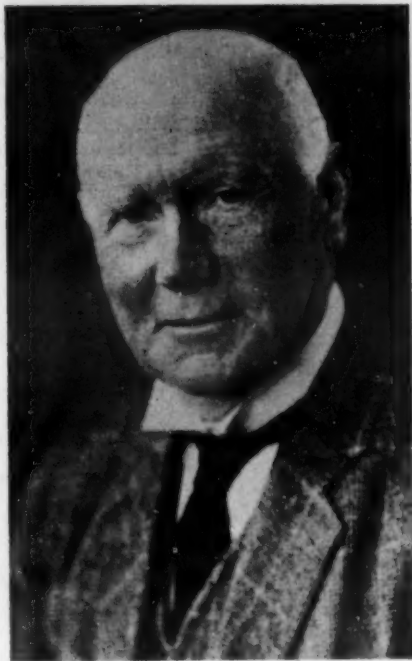
But the theatre and the concert hall, fortunately for the modern reader, lured the ambitious youth away from the severe study of church music. Thenceforth, and during the major portion of the biography, we are delighted with glimpses of an all too human, rather worldly personality, who was at the same time a master of his art in a sense that the modern world has almost forgotten. Though he was able to bring himself to compose occasional pieces like the wedding hymn to Queen Sophia, the bulk of his output, standing between the old contrapuntal era and the new, is marked by genius.

The first-half of the book is historical, the second a painstaking record of J. C. Bach's compositions in every form, with dates and descriptions, including musical excerpts from many of them. There is also a series of reproductions of engravings of the period which vivify many of the personalities and scenes with which Bach was associated.

This rare book, like all of Prof. Terry's previous volumes, is a standard work in English on the subject in hand—one which will enrich every musician's library. M.

Colles Brings Parry Up-to-Date

Sir Hubert H. Parry's fine conception of the continuity in development of music from the earliest scale to the most complex of the Wagner dramas retains its value today. The new edi-



Professor Charles Sanford Terry, Who Has Written a Biography of John Christian Bach

tion of Parry's "The Evolution of the Art of Music" (New York: D. Appleton & Company) presents the text unchanged. But H. C. Colles, editor of the third edition of Grove's Dictionary of Music and Musicians, has added a survey of modern tendencies which Parry did not touch.

Like many another music-lover, Mr. Colles is anxious to know whence music is heading from the point where Parry dropped his pen thirty-six years ago. By an act of faith and with the joyousness of a willing believer, he pounces upon Parry's statement that despite all interruptions, wars and the aberrations of composers, man does reach some permanence in his standard of judgment.

As a matter of pure observation, the distinguished editor can only conclude that music is in the throes of a mighty, a discordant chaos. Modern composers, to be sure, are concerned with the same problems as those of the past who contributed to the development of harmonic music, the twin problems of key and rhythm. But classicists solved the problem of key by making relationships as clear as possible; Debussy and his followers by beclouding them. How far music may proceed in this latter direction depends, he says, on how far composers can make their audience feel it is worth the effort of following them.

But if the problems are the same now as those in the older renaissance of music, there are also discouraging differences. Then there were means of musical expression, such as the violin, ready at hand but as yet neglected. "The twentieth century," remarks Mr. Colles, "has the saxophone and the Swanee whistle and is blowing them for all it is worth. Will the year 1986 witness the publication of a literature for them comparable to that with which 1683 endowed the violin?" Theremin's invention, Colles points out, is the only new instrument of the age now holding

a position comparable to that of the violin three centuries ago.

There is at least one ray of light in the general darkness. From Moussorgsky to Cecil Sharp and Vaughan Williams, there has been a revival of interest in the folk-song, apparent among musicians of almost every nationality. "At least," Mr. Colles writes, "we have escaped from the tyranny of dates." The folk-song, the finest melody of the plain song composed nearly 1000 years ago, and the madrigal of the sixteenth century, are as much ours to enjoy today, thanks to recent revivals, as the works of our contemporaries.

Composers, Mr. Colles finds, are bringing a larger sense of "the oneness of the art through the ages," the evolutionary continuity which Parry traced. But he cannot hide his evident feeling that as yet the heritage of the moderns far exceeds the work, or even the promise, of the inheritors themselves. Z.

A History of Music

A recent edition to the great number of books telling "how music grew" is Grace Gridley Wilm's "A History of Music" (New York: Dodd, Mead & Co.). Mrs. Wilm's encyclopedic volume skims the surface of the vast subject in a popular, fairly readable style. The discussions range from ancient China and India to the early twentieth century.

Mrs. Wilm has compiled a vast amount of material with laudable industry. But, in her efforts to include any figure of the slightest historical importance, she has failed somewhat in the delicate task of proportion. Most figures dwindle to a fairly uniform paragraph of academic description.

A good deal of space is devoted, for instance, to forgotten early German *Singspiel* composers, and on the other hand one would certainly like to know more about certain figures influential at the present day. In general the faults of the work are the result of its attempt to cram too much matter into 363 pages.

On Voice Production

W. Warren Shaw, in his most recent book on singing, "Authentic Voice Production" (Philadelphia and London: J. B. Lippincott), does not attempt so much to instruct the reader in the arcana of singing as to comment upon misconceptions in the art and in voice teaching. Mr. Shaw lucidly explains his position and pierces some oft-repeated claptrap with which most voice studios, especially in New York, are teeming.

Not the least interesting feature of

the work is the chapter devoted to terminology, in which the author shows how completely hollow and meaningless are many of the expressions which are current coin in the realm of singing and which have no basis in fact.

While it cannot be said that the reviewer agrees with him in every particular, the book as a whole is far more rational than most works of the kind and it is written in a calm style rather than in the belligerent one which mars many similar works. It does not seem to be put out with the purpose of teaching people to sing, as most books devoted to vocal technique are, but rather to interest the reader and perhaps to provoke further investigation of this abstruse yet absorbing subject. H.

Acoustics of Instruments

A technical treatise that contrives to be vivid and interesting at the same time that it is scientifically most valuable is "The Acoustics of Orchestral Instruments and of the Organ" by E. G. Richardson, a lecturer on the subject at University College, London (New York: Oxford University Press). Utilizing numerous plates illustrating the structure of the instruments under consideration, as well as physical diagrams and records of the sound-waves and vibrations which they produce, the author has written a book which should be of great value to students in acoustics and even to the performer on these instruments who chances to be of a scientific bent. A final chapter on the orchestra considers some of the problems in the combination of various forms of musical vibrations. For those of mathematical trend, there is a brief appendix which develops by means of formulae the theory of fingering and cross-fingering on the woodwind instruments. M.

Ditties of the Late War

One of those amazing books which may be best viewed as post-war productions is entitled, in that well-known wisecracking manner, "Songs My Mother Never Taught Me" (New York: The Macaulay Company). It is the work of John J. Niles, Douglas Moore and A. A. Wallgren. All three gentlemen served in France with the A.E.F. and have set down for posterity—should posterity desire to refer to the songs which aided their ancestors in making the world safe for democracy—the texts and the tunes, decorated by Mr. Wallgren's cartoons.

This is all very well in its way. But even those who have not been at or near the front know from the Stallings-Anderson "What Price Glory?" that the choicest songs of the A.E.F.—and for the matter of that of any army—are not exactly printable. A.

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Dr. George L. Dwyer, Boston Voice Teacher, on Board the Western Land, En Route for Europe for Summer Teaching

BOSTON, Oct. 20.—Dr. George L. Dwyer, voice teacher of this city, recently returned from a visit to Europe. He spent most of his time in Munich, where he taught during the whole Summer. Dr. Dwyer also did work in repertoire with Kapellmeister Langefeld of the Munich Opera.

Jay Witmark to Head Red Star Music Company

Jay Witmark, one of the founders of the music publishing house of M. Witmark and Son, has been appointed vice-president and general manager of the Red Star Music Company, of New York. Mr. Witmark last Summer resigned as vice-president and general manager of the firm founded by him and his brothers, Isidore and the late Julius P. Witmark, which two years ago passed into the control of Warner Brothers. Mr. Witmark is one of the founders of the American Society of Composers, Authors and Publishers.

Harold Henry will give his annual piano recital in the Concert Hall of the Barbizon-Plaza on Dec. 9.

BALTIMORE'S MUSIC YEAR TO BE VARIED

Bach Club and Peabody Conservatory Events Add to Calendar

BALTIMORE, Oct. 20.—Under the auspices of the newly formed Bach Club, the members of the Compinsky Trio (Manuel Compinsky, violin; Sara Compinsky, piano, and Alex Compinsky, 'cello) presented a program of Bach, Brahms and Franck at Cadoa Hall Oct. 8. This recital marked the beginning of the 1930-31 music season in Baltimore. It is the intention of the Bach Club to expand the general musical activities of Baltimore and to further the appreciation of Bach.

Otto Ortmann, director of the Peabody Conservatory of Music, has announced Mieczyslaw Münz, Polish pianist, an addition to the Peabody staff of instructors. Mr. Münz will make his formal appearance as a concert artist at one of the recitals of the weekly series. The list of artists for the series which begins on Oct. 31 with a recital by Erika Morini, violinist, will

include appearances of the Aguilar Lute Quartet; Louise Lerch, soprano; Maurice Marechal and Gregor Piatigorsky, 'cellists; Claire Dux, soprano; Claudio Frigerio, baritone; Carlo Zecchi and Nikolai Orloff, pianists. Members of the Peabody faculty who are listed are Orlando Apreda, viola; Frank Gittelton, violin; Austin Conrad, Pasquale Tallarico and Alexander Sklarevski, pianists, and Louis Robert, organ. Reappearances which have been requested will be those of Heinrich Schlusnus, baritone; Joseph Szigeti, Sylvia Lent and Erika Morini, violinists. Chamber music will be presented at the recitals to be given by the London String Quartet and the Roth String Quartet. A feature will be made of the series of piano recitals by Katherine Bacon, who is a graduate of the Peabody Conservatory of Music. Stephen Deak, Hungarian-American 'cellist, is another newly-appointed member of the faculty.

FRANZ C. BORNSCHEIN

STRUBE RESIGNS BATON OF BALTIMORE SYMPHONY

Conductor Since 1916 Will Be Succeeded Temporarily by George Siemonn

BALTIMORE, Oct. 20.—Gustav Strube, who has been the conductor of the Baltimore Symphony since its first concert in 1916, has resigned. His post will temporarily be filled by George Siemonn, of Baltimore.

In Chicago, Mr. Strube attended the first performance of his latest composition, a Sonata for piano and 'cello, which is on the program of the Coolidge Chamber Music Festival.

Mr. Siemonn is widely known as pianist. He is the husband of Mabel Garrison, soprano, formerly of the Metropolitan Opera Company. Mr. Siemonn formerly taught harmony at the Peabody Conservatory of Music.

FRANZ C. BORNSCHEIN

Nevada Van der Veer, contralto, will appear in recital in Albany, N. Y., under the auspices of the Monday Musical Club of that city on Feb. 23. The concert will take place at the Institute of History and Art.

INDIANAPOLIS GROUPS ARRANGE CONCERTS

Series by Local Männerchor and Public School Course Announced

INDIANAPOLIS, Oct. 20.—The Indianapolis Männerchor will open the season with a song recital by Dusolina Giannini, soprano, on Sunday afternoon, Nov. 9. The Winter course includes nine concerts at the Academy of Music, in three of which the male chorus, led by Karl Reckzeh, of Chicago, will share the program. The further schedule is as follows: Nov. 24, Heinrich Schlusnus, assisting artist with the chorus; Dec. 7, the Lener Quartet; Jan. 11, Joseph Szigeti; Jan. 25, Myra Hess; Feb. 8, Gregor Piatigorsky; Feb. 23, Grete Stückgold, with chorus; March 29, Carlo Zecchi, and May 11, Claire Dux, with the chorus. With the exception of Miss Stückgold and Mr. Zecchi, all these artists have appeared at previous concerts.

Hans Barth, harpsichordist, pianist and quarter-tone pianist, will appear at Caleb Mills Hall in two concerts on the afternoon and evening of Nov. 12, under the auspices of the Orchard School.

Lorle Krull, acting director of the music department of the Indianapolis public schools, has announced a new series of four concerts for pupils at nominal prices. A part of the music appreciation work in the schools will be devoted to the study of the programs prior to their presentation. The Brahms Quartet will give the first concert on Nov. 21. Others to appear are Catherine Wade-Smith, violinist, assisted by George Grammer-Smith, baritone, and Edward Hart, pianist, on Jan. 26, and the Muenzer Trio on Feb. 19. The concluding concert will be given by an operatic quartet, singing excerpts from Gilbert and Sullivan operas. PAULINE SCHELLSCHMIDT

Mount Vernon, Ohio, to Hear Artists

MOUNT VERNON, OHIO, Oct. 20.—Under the auspices of the local Community Music Club, which is entering its twelfth season, Jascha Heifetz, violinist, will be heard here in recital on Oct. 29, Heinrich Schlusnus, baritone, on Dec. 10, and José Iturbi, Spanish pianist on March 18.

JUILLIARD FELLOWSHIPS GIVEN TO FIFTY-FIVE

Ernest Hutcheson, Dean, Announces Awards to Students from Fifteen States

Ernest Hutcheson, dean of the Juilliard Graduate School, announces that fifty-five fellowships have been awarded to students of music for 1930-31, as a result of the recent examinations. This number represents fellowships in the various departments in the school—composition, piano, voice, violin, 'cello, and the newly inaugurated department of conducting, under the direction of Albert Stoessel.

Fellowships were awarded to the following:

Conducting: Bernard Herrmann, Everett Tutchings and George Volkel.
Composition: A. Lahman Engel, Harris Danziger, Herbert Haufrucht and Harry Wilson.

'Cello: Annie Roesler and Doris Smith.
Piano: Catherine Carver, Edith Connor, Louis Culver, Bertha Gerson, Mina Goldman, Carl Goldner Edith Harkavy, Edmund Horn, Sergius Kagen, Jean Kaplan, Vilma Kaplan, Helen Nagin, William Papalardo, Judith Sidersky, Brooks Smith, Mary Strickler, Jacob Radunsky and Robert Turner.

Violin: Samuel Antek, Anna Berger, Alfred Boyington, Max Cahn, Ilsa Feigen, Roberta Kirkpatrick, Evelyn Klein, Leo Krakow, Lucille Negrin, Sam Rosenblum, Esther Wasserman and Otto Wichmann.

Voice: Josephine Antoine, John William Barr, Pauline Bugg, Mordecai Bauman, Florence Boycheff, Roderic Cross, Julius Huehn, Ruby Mercer, Raymond Middleton, Jack Seulltrinc, Apolyna Stoskus, Ilse Emge and Kenneth Kerr.

The students who received the awards represent candidates from fifteen different States of the Union. Two of the awards were given to students from Europe, through the American-German Student Exchange, Inc. Miss Roesler, 'cellist, and Mr. Wichmann, violinist, are coming to America to study at the Juilliard Graduate School in place of two American students, who have been sent to Germany.

Josef Lhevinne Plans Busy Season

Josef Lhevinne opened his Fall tour in Newark on Oct. 22, and is planning a series of out-of-town recitals before playing in New York in Carnegie Hall on Feb. 18. He will also play a number of two-piano recitals with Mrs. Lhevinne during the Winter. After the completion of a Spring tour, Mr. Lhevinne will go to Europe to play with leading orchestras in London, Paris and Berlin, and at the Salzburg Festival.

The Cherniavsky Trio will start its 1930-31 American season with a New York recital in the Town Hall, Jan. 7.



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A Champion of the Strauss Waltzes

To the Editor of MUSICAL AMERICA:

I was much interested in your comments in the August issue of MUSICAL AMERICA concerning the Strauss waltzes, and in this connection wish to call your attention to a conductor who has done and is doing very meritorious things in this direction—Victor Kolar, associate conductor of the Detroit Symphony.

In the ten years he has been here he has introduced a number of the lesser known Strauss waltzes as well as many works by the other composers you mention, Suppé, Delibes and Waldteufel. Mr. Kolar has a peculiarly sympathetic insight into the spirit of these compositions and plays them with an understanding not often encountered. Witness his own "Viennese-American" March in which he combines the best elements of the Viennese waltz with sturdy American march rhythms.

The orchestra recently completed a season of eight weeks of outdoor concerts at Belle Isle Park, playing fifty-six consecutive programs. And while I have no exact data before me, I feel safe in saying that at least half of these programs contained a Strauss waltz. Also Suppé overtures and Delibes's ballet suites. Before Mr. Kolar came here I'm sure many people thought "Blue Danube" was all that Johann Strauss ever wrote! Now they know how mistaken they were.

H. M. WIGHTMAN

Wayne, Mich.

Finds "Canned" Music a Menace

To the Editor of MUSICAL AMERICA:

Walter Damrosch is reported to have said that the movement of musicians for "living" music cannot overcome the "canned" variety, which he thinks is now established. He also seems to think that the radio is spreading a love for classical music among the people.

I don't know where Damrosch keeps his ears. I wish he would tell me where he hides them. I would gladly hide my own ears there when neighbors turn gadgets and an infernal stream of jazz, "whoopie" and coon songs pours up from the nether regions. I can almost smell the sulphur. Apollo, Orpheus and Euterpe clap their hands over their ears and steal away whenever the radio is turned on. Beethoven, Handel, Wagner and Chopin groan and turn in their graves.

Radio inflicts upon us not merely "canned" music, but also the doubly "canned" variety, for it often renders phonograph music. Let us add a few more "cans" to the combination. We can "can" both "canned" and twice "canned" music, and we ought to do so. We shall have to change the present radio programs if we desire to be known as a people who make any pretensions at all to the possession of culture and to a love for good music.

Is it any wonder that we Americans are a light, frivolous, inconsequent people when we so little observe the suitability, harmony and eternal fitness of things as to mix play and diversion with work? Women scrub floors and wash dishes to the accompaniment of jazz, and men drive nails and saw wood to the same savage tom-tom. Except in cases of need and emergency, radio should be shut off during working hours.

In order to counteract the evil effects of the commercialization of the radio, orchestras and bands, both indoor and outdoor, should concentrate on strictly classical programs. At the present time, so far as America is concerned, Beethoven, Handel, Wagner, Chopin, Schubert and the other great musicians have lived in vain. There used to be a pretty song named "There's Music in the Air." The composer of this song did not foresee the radio of today.

CHARLES HOOPER.

Coeur d'Alene, Idaho.

Reading, Pa., Fosters Musicians

To the Editor of MUSICAL AMERICA:

Your May 10 issue contains a picture of Edna Phillips, the new first harpist of the Philadelphia Orchestra. As you state, she is a Reading girl.

It might interest you to recall that in addition to turning out Paul Alt-house, the former Metropolitan tenor, Reading has given the Detroit Orchestra John Wummer, first flutist. It has given the Philadelphia Orchestra in addition to Miss Phillips a third horn, Clarence Mayer. To the Rochester Orchestra we sent George Matz, also a horn, via Hartford. All these instrumentalists were formerly members of the Reading Symphony, which recently closed its seventeenth season and of which I am concertmaster.

We have also sent a number of men to Sousa and other well known bands, and all in all I feel that our record is not bad for a community of about one hundred and thirty-five thousand.

OTTO WITTICH.

Reading, Pa.

Here Is a Modicum

To the Editor of MUSICAL AMERICA:

It is with pleasure and pride that I tell you it was myself, a New Orleans woman, who secured great personal honors for Madam Rimsky-Korsakoff of Washington, D. C., during the month of August.

On Sunday, Aug. 17, the Roxy Symphony Orchestra broadcast Tchaikovsky's First Symphony for the sole reason that I expended unlimited energy to let Roxy's head men know that this distinguished Russian lady has a double claim on art—first through her very name; and second because she is the niece of Tchaikovsky, who lived in her mother's home for years.

Madam Korsakoff was highly pleased and flattered by this signal honor to her. My name did not appear for some unknown reason to me. It seems that anyone who faced innumerable cold shoulders, spent valuable time and actual money, might have been accorded a small modicum of public recognition.

However, it was unimportant to me—I am a working woman only through enthusiasm for music and its representatives. This letter would have been written sooner if I had not had sickness in my family.

Trusting you will see fit to print my letter for the sake of one who loves the greatest of the arts,

MRS. JAMES J. McLOUGHLIN
New Orleans, La.

Ralph Wolfe, pianist, opens his concert season with a re-engagement at Saint Stephen's College, Annandale, Oct. 27.

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Cameron Hailed in American Debut with the San Francisco Symphony

SAN FRANCISCO, Oct. 20.—Basil Cameron, a quiet and very modest Britisher, mounted the conductor's platform of the San Francisco Symphony on the stage of the Curran Theatre, on Friday afternoon, Oct. 10, and demonstrated beyond cavil that he is a sterling musician and a conductor of great power.

Conducting with an inconspicuous yet forceful beat, the new conductor, whom the San Francisco Musical Association imported from Hastings, England, imbued his interpretations of Weber's "Oberon" Overture, Dvorak's Fourth Symphony, Delius's "On Hearing the First Cuckoo in Spring" and Elgar's "Enigma" Variations with the utmost refinement and sacrificed neither power nor brilliance.

It was evident that the orchestra had been meticulously rehearsed. Passage work was clean, definite and clear-cut. Quiet elegance, carefully etched musical phrases, unified ensemble work, and a beautifully poised instrumental balance were retained during the reading of the opening passages



Basil Cameron, of Hastings, England, Who Will Conduct the San Francisco Symphony During the First Half of This Season (at the Right), with A. W. Widenham, Manager of the Orchestra

of the overture. The famous "surprise" passage came with a brilliance that was both startling and thrilling. Subsequent program numbers confirmed the impression that Mr. Cameron is a master of contrasts, with as great a gift for climactic effects as for the subdued and more impressionistic forms of lyrical expression.

The capacity audience gave Mr.

Cameron several ovations, which he in every instance shared almost immediately with his orchestra. He knew well that his success was due in no small measure to the cooperation of his players. He had won the orchestra at his first rehearsal, and he won his audience at the first concert. His success in San Francisco seems assured.

Changes in Personnel

The orchestra starts the season minus ten string players. The reduction is said to be purely a matter of economy. The same old deficit stares the local orchestra in the face each year, and last season's loss enforced the curtailment.

Gdal Saleski, who was announced as new first 'cellist, failed to appear, owing to a reported difference with the Musicians' Union. Consequently Willem Dehe, who has been assistant solo 'cellist for the past several years, has been promoted to the first chair. It is an honor which he seems to merit.

The other first-chair players remain the same, but the entire orchestra has been reseeded in the Continental manner, with the second violins at the conductor's right and the 'cellos between the first violins and violas. For several years the two violin sections have been immediately adjacent, with the 'cellos occupying the front of the stage.

MARJORY M. FISHER

Appointments to Stoneleigh Faculty Announced

GREENFIELD, MASS., Oct. 20.—The music and art departments of Stoneleigh-Prospect Hill School here have been enlarged this season. Isabel B. Cressler, co-principal, has appointed Royal Dadmun, well-known baritone, of Springfield, to the music faculty, and Josef Presser, of Northampton, to the faculty of the art department.

Felix Fox, noted pianist, will personally supervise courses in music at the school. Mr. Fox is the director of the Boston piano school bearing his name.

The new \$150,000 building for the Stoneleigh-Prospect Hill School provides a special studio and work room for Mr. Presser's courses in art. Until recently, Mr. Presser was head of the school of the Art Students' Guild at Rockport on Cape Ann.

The Fall term at the school began on Oct. 15.

ADOLFO BETTI RETURNS

Violinist Resumes Teaching After European Visit

Adolfo Betti, the distinguished violinist, was a member of the group of noted artists who returned from Europe on the Paris early this month. Mr. Betti crossed with Paderewski and Ernest Schelling, both close personal friends whom he has visited in other years at their homes in Switzerland. Mr. Betti spent most of his holiday this year at Bagni di Lucca with his family.

He was among the noted musicians who journeyed to Bayreuth to hear Toscanini conduct "Tristan" and "Tannhäuser," and, as previously recorded in this journal, attended a number of the New York Philharmonic concerts abroad. Mr. Betti will spend the Winter season in New York, where he has already begun his teaching at his studio at the Hotel Ansonia.

Winners Announced for Atwater Kent Contest in Oregon

PORTLAND, ORE., Oct. 20.—Barbara Jane Thorne, soprano, and Alfred Leu, tenor, won first places in Oregon's fourth annual Atwater Kent audition, held on Sept. 27. The judges were a selected group of musicians and the radio audience. There were twenty-four singers broadcast from KGW. Miss Thorne was chosen in a contest last February to sing in Beethoven's Ninth Symphony with the Portland Symphony, led by Willem van Hoogstraten. She is twenty-one, a music student at Pacific University, Forest Grove. Her father is assistant superintendent of the Portland public schools.

Mr. Leu is twenty-four, a salesman, and has sung in church choirs here. Desda Weinstein, pianist, aged fourteen, was the winner in the contest on Oct. 4 to choose a soloist with the Portland Junior Symphony, Jaques Gerschkovitch, conductor, next February. There were thirteen entrants.

J. F.

Helen Stanley to Be Heard in Pennsylvania Cities

Helen Stanley will appear in recital on the Community Concert Course in Scranton, Pa., on Dec. 1. Another concert appearance for the soprano will be in Lancaster, Pa.

ATTWOOD IN CONCERTS

Soprano Heard in Feature Broadcast Lists

Martha Attwood, soprano, was soloist in the "Imperial Oil Hour" from radio station CFRB, Toronto, on Oct. 5. Miss Attwood won favor on this occasion in the Bellini aria, "Ah! non Credea," Bainbridge Crist's "Remember" and songs by Volpe, Watts, Guion, Wise, Willeby, Maduro and Bayley. The occasion was the inauguration of this new station and the opening concert for the season of the "Imperial Oil Hour."

Miss Attwood was also a featured soloist on the American Legion program last month over what is said to be the largest hook-up ever attempted, broadcast in New York over both stations WEA and WJZ. Miss Attwood's offering was Willeby's song, "Coming Home," chosen for her by the Legion, a song with which she has been prominently identified.

Vreeland Engaged for Performances with Leading Orchestras

This season Jeannette Vreeland will add to the long list of performances of Beethoven's Ninth Symphony she has given with leading symphony orchestras in this country by appearing as soloist in this work with the Cleveland Orchestra under Sokoloff on April 23

and 25. Other major orchestras with which the soprano will sing include the Philadelphia Orchestra, the Detroit Symphony and the Cincinnati Symphony.

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Philip Werthner

CINCINNATI, Oct. 15.—Philip Werthner, one of Cincinnati's best known musicians, died at his residence on Oct. 3, after a long illness. He was born in Freedom, Wis., in 1858. In 1883 he went to Berlin to study piano with Xaver Scharwenka and theory with Ludwig Bussler. In 1893 he opened the Walnut Hills Music School and continued at its head for thirty-six years. He concertized extensively in Ohio and adjacent states and was widely known as a piano teacher. An authorized teacher of the Progressive Method, for many years he was piano instructor at the H. Thane Miller School and at the Ohio Conservatory of Music.

For a number of years Mr. Werthner was the Cincinnati correspondent for MUSICAL AMERICA. He was president of the Ohio Music Teachers Association for two years and, at various times, served as president and secretary of the Musicians Club of Cincinnati. Since his resignation from the latter club three years ago, he has been an honorary member. He had also been president of the Walnut Hills Business

Men's Club, and was a member of the Hyde Park Golf Club.

Mr. Werthner made several arrangements for mixed quartets of songs of Brahms, Schubert and Schumann. He also translated from the German the life of Edward Grieg, which was published by the John Church Co.

In 1905 Mr. Werthner married the well-known soprano, Dell Martin Kendall. His widow survives him.

Addison D. Madeira

KANSAS CITY, Mo., Oct. 15.—Addison D. Madeira, baritone, formerly of the Metropolitan Opera Company, died here at the age of seventy-one on Oct. 8. He had lived in Kansas City all his life, with the exception of the seventeen years he spent as a member of the Metropolitan.

Herbert Sims Reeves

LONDON, Oct. 10.—Herbert Sims Reeves, son of the late Sims Reeves, great English tenor, and himself a tenor of distinction, passed away on Sept. 7. For many years he was professor of singing at the Guildhall School of Music.

Wilhelm Mauke

WIESBADEN, Oct. 15.—Wilhelm Mauke, composer and musicologist died here recently. Mr. Mauke was born in Hamburg, Feb. 25, 1867, and at first studied medicine. Besides several operas produced in Munich and Vienna, he was critic for a number of years on the *Münchener Zeitung*.

H. Eugene Hall

FAIRLAND, IND., Oct. 15.—H. Eugene Hall, long a correspondent of MUSICAL AMERICA, died at his home here in September, after several weeks' critical illness. He had been an invalid for sixteen years.

Herbert Simmonds

LONDON, Oct. 10.—Herbert Simmonds, for many years principal baritone of the Old Vic. Opera Company, and last year heard in one of the leading roles in "Die Meistersinger" at Covent Garden, died on Sept. 6 at the age of forty-five.



Elzin

Josiah Zuro

LOS ANGELES, Oct. 20.—Josiah Zuro, conductor, and general musical director for the Pathé Company, was killed in an automobile accident near San Diego yesterday.

Mr. Zuro was born in Russia and came to this country as a child. His first important position was as chorus master with the Manhattan Opera Company under Hammerstein and he also conducted there. In 1913, he was conductor with the Century Opera Company and the revival of "William Tell" there was given under his leadership. He subsequently conducted the Zuro Opera Company, an organization headed by his father at the Thalia Theatre on the Bowery, and in Brooklyn.

From about 1915 to 1920 he was musical production director at the Rivoli Theatre. Later he was established as an operatic coach and also as musical director for the Pathé Studios in New York. At the inception of the sound films, he went to California in a similar capacity. He was said to have been working on operatic sound films.

Maria Teresa G. de Giberga

Mme. Maria Teresa G. de Giberga, founder of the Pro Arte Musical Society of Havana, Cuba, died recently in New York. Mme. de Giberga, who had been in this country for several months, was in poor health but her death was the result of an unexpected collapse.

The Pro Arte Society has sponsored the concerts in the Cuban Capital of numerous artists as well as the New York, Minneapolis and Cleveland Symphony Orchestras and ensemble organizations.

Paul Schmedes

VIENNA, Oct. 1.—Paul Schmedes, concert tenor and brother of Erik Schmedes, the well-known Wagnerian tenor, died here recently after a long illness. Mr. Schmedes, who was sixty-one years old, was a native of Copenhagen.

Belle Chamberlain

HOLLYWOOD, Oct. 15.—Belle Chamberlain, former star with the Boston Opera and several other opera companies, died here on Oct. 12, following an operation. She was fifty-seven, and had been in ill health for several months.

Ellenore Dutcher Key

BALTIMORE, Oct. 15.—Ellenore Dutcher Key, widow of John Ross Key, artist and grandson of Francis Scott Key, author of "The Star-Spangled Banner," died here of heart disease on Oct. 1. She had lived here and in Washington since the death of her husband in 1920.

Boston Symphony Jubilee

(Continued from page 3)

conductor, singer of note, teacher of singing, pianist and organist, composer of not a small list of works.

Sir George at eighty-one conducts with a firmness and an authority that many a conductor in his fifties or sixties (leaving the seventies out of account entirely) might well envy. Not once did he deign to sit upon the conductor's chair on Friday afternoon; only once, while waiting for Mme. Matzenauer, did he make use of it on Saturday evening. Stalwart, straightforward, broad readings of his scores, musicianly in all respects, were given by the venerable conductor at these concerts. One will not soon forget the classic poise of his Haydn, the delicacy of his Schubert, nor the persistently increasingly flow of power of his Wagner.

By these very tokens he is one of a past generation of conductors. The arts and wiles of the modern prima donna conductor he has not taken unto himself. His beat is a reminder of admonitions given in rehearsal rather than a direct and immediate inspiration to his men to outdo themselves. Thus, when surges of power came, they were controlled by an Olympian calm, rather than goaded on by orgiastic frenzy. To all of which, as well as to the spectacle of an octogenarian conducting with such complete lack of signs of exhausting himself, the audience responded in a manner that gave new meaning to the word "ovation."

Hill Ode Presented

A week later Dr. Koussevitzky, on Oct. 17 and 18, made his bow to the anniversary audience. To mark the festal nature of the occasion, his first program contained an Ode composed for the fiftieth anniversary of the Boston Symphony, the poem by Robert Hillyer and the music by Edward Burlingame Hill, both members of the faculty of Harvard University. A chorus from the Harvard Glee Club and from the Radcliffe Choral Society were the singers.

The task of writing an "occasional" piece is not an easy one for poet or composer. More than one genius has found his muse balking at the allotted stint. All the more praise, then, to Professors Hill and Hillyer for the excellent work which they provided, with text singularly suitable to the occasion, and with music aptly expressive of that text.

Novelty by Pick-Mangiagalli

This program introduced for the first time anywhere Pick-Mangiagalli's transcriptions for string orchestra of two Bach Preludes. The first, an Adagio, is a transcription and transposition of the Organ Prelude in D Minor, No. 9, in the Bach-Gesellschaft edition of the organ works, here scored in E Minor. The second is the familiar Prelude from the Violin Sonata in E Minor, in which the arranger retains the original solo part for first violins and weaves under it a contrapuntal texture for the remainder of the strings. The gentle, expressive lyricism of the first, the verve and brilliance of the second, under the masterful hand of Dr. Koussevitzky, proved more effective than any Bach transcriptions that the writer has yet heard.

For the rest, the program traversed the Seventh Symphony of Beethoven and the transcriptions of Moussorgsky's "Pictures at an Exhibition" by Ravel.

ALFRED H. MEYER

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OF MUSICAL AMERICA, published semi-monthly at New York, N. Y., for October, 1930.

COUNTY OF NEW YORK } ss.
STATE OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Majeski, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Musical America Corp., 113 West 57th Street.

Editor, A. Walter Kramer, 113 West 57th Street.

Managing Editor, none.

Business Manager, John F. Majeski, 113 West 57th Street.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is . . . (This information is required from daily publications only.)

Sworn to and subscribed before me this 22nd day of September, 1930.

[SEAL]

JOHN F. MAJESKI.

Notary Public.

(My commission expires March 30, 1932.)

Concerts and Recitals

(Continued from page 10)

lude in E Minor, Liszt's "Variations on a Theme by Bach," Chopin's Sonata in B Minor and pieces by Brahms, Sapellnikoff, Slonimsky and Grainger. C.

The Double-Keyboard Arrives

To all appearances, every pianist and piano student in New York turned out to attend the recital in which Winifred Christie publicly introduced to this country the Bechstein-Moor double-keyboard piano in Carnegie Hall on the evening of Oct. 15.

Interest in the event was at a high pitch, and at the conclusion of the opening number, Bach's Toccata and Fugue in D Minor, much delight was evinced in the stirring performance and the richly sonorous, brilliant and delicate effects achieved by the gifted artist on the new piano.

In an interview with Miss Christie on another page of this issue the mechanism of the instrument, the invention of Emanuel Moor, is explained, so the details will not be repeated here. Suffice it to say that the double-keyboard piano proved to be a most impressive innovation, bound to revolutionize the pianistic art and present composers as well with greater opportunities for expression.

Following the Bach Toccata and Fugue came "Le Tic-Toc-Choc," Scarlatti's Sonata in A Major, a Chaconne by Handel, Franck's Prelude, Chorale and Fugue, Schumann's "Carnaval" and the Bach Chaconne, in arrangements by Miss Christie and her husband, Emanuel Moor, composer-inventor. The enthusiastic audience demanded several encores and lingered to discuss the new instrument and view it at close range. E.

"Old Song Pictures"

Guelda Waller and Vera Maconochie, two young British singers made their New York debuts with a delightful costume recital entitled "Old Song Pictures" in the Barbizon-Plaza concert hall on the evening of Oct. 15, with the assistance of Adele Holstein, pianist,



Alfred Wallenstein, 'Cellist, Who Made His New York Recital Debut in Carnegie Hall Last Week

Alice Chalifoux, harpist and Maurice Sackett, flutist. Among tasteful settings, and gowned picturesquely the artists won the large audience with duets by Mendelssohn, Bishop and Schumann, English, Scottish, Irish and French airs and songs of the fifteenth and seventeenth centuries, as well as instrumental numbers. G.

Harold Bauer Applauded

Few pianists of the day can conjure the sounds from a piano which Harold Bauer extracts from that long-suffering instrument. His art was never more striking than at his recital in the Town Hall on the evening of Oct. 18.

Mr. Bauer began with a group of delightful short pieces by Gluck-Saint-Saëns, Couperin, Leo and played also the Toccata and Fugue in C Minor of

Bach, the Beethoven Sonata, Op. 109, a group of Chopin, the G Flat Impromptu of Schubert, and the C Minor Etude of Alkan.

The audience was held spellbound throughout the recital by Mr. Bauer's transcendent artistry. From a program so perfectly played it is difficult to pick out any particular high spots. Mr. Bauer created an enthusiasm in his hearers which found expression in applause of unusual length and volume. J.

Severin Eisenberger, Pianist

Severin Eisenberger, whose recital last season evoked much enthusiasm from those who heard him, was equally successful at a recital given in Carnegie Hall on the afternoon of Oct. 18.

The "Kreisleriana" of Schumann, heard all too infrequently, was given a beautiful performance, and the "Appassionata" Sonata of Beethoven must have delighted those in the audience who like the work. Dohnanyi's E Flat Minor Concert Etude gave ample opportunity for technical display which was taken full advantage of, as were numbers of Brahms and Liszt.

One does not often hear such excellent technique coupled with a feeling for the romantic such as Mr. Eisenberger displayed. It is a combination which makes everything he projects eminently satisfying. America lost much through this artist's tardy arrival on its shores, but the country is to be congratulated that he is here. H.

Gigli in Concert

Beniamino Gigli, of the Metropolitan, assisted by Kathryn Newman, coloratura soprano, with Harry Gilbert at the organ and Miguel Sandoval at the piano, was heard in recital in Carnegie Hall on the afternoon of Oct. 19.

As usual, Mr. Gigli's numbers were mostly operatic, and these, with numerous encores, covered a long gamut of opera. Arias from "L'Elisir d'Amore," "Faust," "Tosca," "Bohème," "Sadko" and "Le Roi d'Ys" were represented, and there were songs by Leoncavallo, Donaudy, Liszt and Blackwell, as well as encores from "Andrea Chenier" and other operas. All of these were sung with fine tone and Mr. Gigli's accustomed finesse, winning tumultuous applause from the large audience which crowded the stage as well as the auditorium.

Miss Newman displayed unusual technical facility and her singing is promising of a real career. Her voice has greater volume than that of most coloraturas and her high tones gave the impression of firmness. She has also poise and a sense of musical values which indicate careful training. Her numbers included "Una Voce" from "Barber of Seville," songs by Loewe and La Forge and the latter's arrangement of "The Beautiful Blue Danube." H.

Katherine Bacon's Recital

Katherine Bacon, whose piano playing is well known to New York audiences, gave an interesting recital in the Town Hall on the afternoon of Oct. 18.

Miss Bacon's program was of classical and romantic pieces. Some of her most incisive work was done in the C Sharp Minor Fugue of Bach, yet the Liszt Sonata was given with complete command of the widely divergent style. There were also a group of Chopin and one of Brahms.

Throughout the program Miss Bacon displayed fine musicianship as well as impeccable technique and the result was most satisfying. J.

Frieda Hempel Returns

Frieda Hempel, soprano, gave her first New York recital of the season in the Town Hall on the afternoon of Oct. 19. Mme. Hempel's program consisted largely of lieder with a group of folk songs, some modern songs and an opening group of classics.

As always, Mme. Hempel captured her audience by her charm as well as by the deftness of her art so that she was accorded something of an ovation. Her classic group by Handel, Scarlatti and Lully was splendidly given. Wolff's "Ich Hab in Penna" had to be repeated, and Schubert's "Die Forelle" added. There were further encores at the end of the printed list.

Mme. Hempel's singing was a lesson to the many interested students in the audience and an esthetic delight to the music lovers who filled the hall. Frank Bibb played the accompaniments. J.

Erika Morini's Second

Erika Morini, whose violin playing gave great pleasure at her return to the American concert platform recently, appeared again in Carnegie Hall on the afternoon of Oct. 19, with Theodore Seidenberg at the piano.

Miss Morini gave the Wieniawski D Minor Concerto and the Bach Chaconne as her two principal works. There were also shorter pieces by Gluck, Beethoven, Couperin, Juon, Hubay and Novacek, and the Tartini Variations on a Theme of Corelli.

The technical facility of Miss Morini again impressed her audience and she played much of her program with exquisite musicianly feeling. Her audience was most appreciative throughout the program. H.

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Activities in the Studios

Estelle Liebling Pupils Heard in Engagements

A number of Estelle Liebling's artist pupils have been heard in recent engagements.

Patricia O'Connell, formerly a member of the Chicago Civic Opera, has been engaged for six operas with the Little Theatre Opera Company by Kendall Mussey. Miss O'Connell's first appearance will be made as Laura in "The Beggar Student," the opening production of the season.

Evelyn MacNevin, mezzo-soprano, and Marie Masure, soprano, have been engaged for roles with the German Grand Opera Company.

Georgia Standing, contralto, and Frances Sebel, soprano, sang with the Mairan Choir of New York for the American National Retail Jewelers' Association at the Hotel Pennsylvania, on Sept. 18.

Lois Hood, coloratura soprano, was the soloist with Seuffert's Concert Band at Forest Park, L. I., on Sept. 21.

Frances Sebel, soprano, will give a recital at the Barbizon-Plaza on Tuesday evening, Oct. 28. Two groups of her songs will be done in costume. She was the guest of honor at the Woman Pays Club on Oct. 14 and will be the soloist at the opening meeting of the Woman's Guild of Rodephsholem Temple.

Sara Jane has been engaged for a leading singing and dancing role in the new Shubert show, "Prince Chu Chang," and is also understudying Marjorie Peterson's part. Louise Sellergren, Esther Hall and Jean Kriston are members of the same cast.

Beatrice Belkin, coloratura soprano of the Metropolitan Opera, was the soloist on the Mobiloil Hour on Oct. 1. This was Miss Belkin's farewell appearance on the air.

Celia Branz, contralto, has been engaged to sing on the Victor Hour on Oct. 30 over Station WEA. Miss Branz was the featured singer at the Roxy Theatre for two weeks beginning Sept. 19.

Betty Kern, soprano, sang over Station WJZ on the "Happy Harmonies" Hour during the week of Sept. 8. Ann Balthy, Dorothy Jubelirer and Lydia Luck sang over Station WMCA on Sept. 15 as the "Do-re-me" girls.

Dorothy Githens and Dorothy Miller, sopranos, were soloists at the Roxy Theatre for the week beginning Oct. 3. Norma Altwater and Marion Ledos, sopranos, have been added to the ensemble of the same theatre.

Harry Fratkin Opens New York Studio

Harry Fratkin, violinist, who studied with Leopold Auer, has opened a studio in New York at 270 West Seven-

tieth Street. He will also maintain his studio in Brooklyn, at 1220 Forty-seventh Street. Mr. Fratkin will continue his concert work in addition to his teaching.



Mary Peck Thomson, Chicago Vocal Teacher (at Centre) and Her Pupils, Ethel Friedman and Solveig Shleveson, on the Lancastria Returning from Europe

Mannes School Begins Season's Activity

The chorus at the David Mannes Music School will hold its first rehearsal under its new leader, Walter Wohlbe, chorus master for the Society of the Friends of Music, on Monday afternoon, Oct. 27. The choral group includes, in addition to pupils of Mme. von Ende, Frank Bibb and Ottilie Schillig of the vocal department, instrumental pupils and outside members.

A series of lectures on the history of music by Harvey D. Officer will open on Oct. 30. Mr. Officer, who is also lecturer on music at the Dalcroze Institute, is a graduate of Harvard University and of the General Theological Seminary in New York, and studied for three years in Paris with Ernst Levy. A book of string quartets based on folk-songs, his most recent work, will be published this season.

Harriett Maconnel Wins Success at Antwerp Opera

Word has been received by Yeatman Griffith, with whom Harriett Maconnel, prima donna mezzo-soprano studied and coached, that she appeared recently with much success at the Royal French Opera of Antwerp, Belgium, as Delilah in "Samson and Delilah" and as Herodiade in Massenet's opera of that name.

Miss Maconnel won high praise from the press and is engaged for the entire season of 1930-31 as leading mezzo-soprano at the Royal Opera.

Federico Barera to Present Pupils in Recital

Federico Barera, for many years head of the violin department at the Bologna Conservatory, has joined the ranks of violin teachers in New York, where he has opened a new studio at 2647 Broadway. He will present a



Frank La Forge, Composer-Pianist, and Mrs. La Forge Work Their Way Through the Chateau Country of France. They Are Seen in Charge of a Dog Team at the Town of Loches, Full of Memories of Agnes Sorel

Frank La Forge and Mrs. La Forge returned recently to New York after a holiday spent in Europe during which they motored through Spain, Italy, France and England. They visited most of the historic chateaux in Touraine, re-living important episodes in French history—Chenonceaux, which recalled Catherine de Medici and Mary Stuart, as well as Diane de Poitiers; and Amboise with echoes of the Massacre of St. Bartholomew and the long imprisonment of Lodovico Sforza, called "Il Moro." They also visited Chaumont and Azay-le-Rideau and

spent some time in Tours, which still holds relics of Louis XI and of Balzac.

Mr. La Forge and his associate, Ernesto Berumen, conducted a Summer school which continued until August 15 and which was most successful. Many gifted young artists were heard in the ten weekly recitals presented.

Upon his return Mr. La Forge was greeted by a large class of pupils, and he immediately began his full program. Mr. La Forge's first public appearance this season will be at Carnegie Hall on the evening of Oct. 24, when he will be at the piano for his pupil, Emma Otero.

number of pupils during the coming season. The first to appear will be Fred Buldrini, a fourteen-year-old violinist, who studied under Mr. Barera at the Bologna Conservatory, from which he was graduated, and who joined the teacher's New York classes recently. Master Buldrini will be heard in a concert over station WCDA on Oct. 26, in which he will play Chopin's E Flat Nocturne and Sarasate's "Zingaresca."

Dalcroze Institute Opens Season

The American Dalcroze Institute recently opened for a new year of work at 9 East Fifty-ninth Street, with interesting prospects for the season. The New School of Social Research has asked Paul Boepple, American representative of Jaques Dalcroze, to give courses. Vassar College is also intro-

Wildermann Institute Has Recital for Graduation

At the recent graduation recital of the Wildermann Institute of Music of St. George, Staten Island, held in Town Hall, six artists participated in a varied program. The soloists were Mrs. Olgin Dessin, violinist; Nancy Morgan, harpist; Virginia Millar, danseuse and faculty member; Harry A. Russell, organist; Laurence Larsen, cellist; and Frederick Rosenau, accompanist. Diplomas, certificates and honors were conferred by Maria Wildermann, director.

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SEATTLE PLAYERS COMMENCE SEASON

New Concertmaster with Orchestra—Krueger Plans Novelties

SEATTLE, Oct. 20.—The Seattle Symphony opened its season on Sept. 29 under the baton of Karl Krueger and with a new concertmaster, Robert Quick, formerly a member of the Chicago Symphony. There is also a new oboist, George Tansor, formerly of the same orchestra.

The orchestra began its season under a new manager, Mrs. H. M. Stryker, who assumed office last June after experience in both musical and civic organization. The ensemble opens its year with a balanced budget, according to reports from the management, and with a constantly growing list of guarantors numbering some 150 leading residents of Seattle.

The season was launched with two programs of chamber music by members of the orchestra, on Sept. 29 and Oct. 2. Among the works played were a Septet by Saint-Saëns for string quintet, piano and trumpet; Prokofiev's "Overture on Yiddish Themes," and Beethoven's Quintet for woodwind and horn, Op. 71.

Novelties Scheduled

The orchestra will give three series: the subscription, young people's and popular series. The dates of the subscription series are as follows: Oct. 6 and 20, Nov. 3 and 17, Dec. 1, Jan. 5 and 19, Feb. 2 and 16.

As regards the repertoire, Mr. Krueger will continue the policy which he has followed in past seasons of placing in each program at least one modern or contemporary work. To be heard for the first time in Seattle this year are: Borodin's First Symphony; the Bolero by Ravel; "Adventures in a Perambulator" by Carpenter; "Istar" Variations by d'Indy; Symphony by Roussel; "Nuschi-Nuschi" Dances by Hindemith; "Variations on a Theme by Tallis" for double string orchestra by Vaughan Williams; "Upon Hearing the First Cuckoo in Spring" by Delius; Grainger's "Nordic Princess," and Krein's "Hebraic Rhapsody." Felix Weingartner's orchestral setting of Beethoven's "Hammerklavier" Sonata will have its first hearing in America.

Three soloists have been announced for this season: Walter Giesekeing, pianist; Toscha Seidel, violinist, and Florence Austral, soprano. Two soloists yet to be announced will participate in a concert version of Saint-Saëns's "Samson and Delilah" on Nov. 17.

Two tours will be made after the close of the season: one of two weeks and one of three weeks.

Mu Phi Epsilon Installs New Officers

CINCINNATI, Oct. 20.—New national officers of Mu Phi Epsilon were installed at the twenty-first convention of the musical sorority, held recently at Mackinac Island. The national council elected to serve until 1932 comprises: Bertha Marron King, Minneapolis, president; Gladys Stalling, Hollywood, Cal., vice-president; Alma M. Geiser, Cincinnati, secretary; Dorothy Paton, Ann Arbor, treasurer; Marjorie G. Kenney, Chicago, musical advisor; Helena Munn Redewill, San Francisco, editor; and Norma Mueller, Indianapolis, alumnae officer.

Metropolitan Soprano Enjoys Bridle Path



LEONORA CORONA, dramatic soprano of the Metropolitan Opera, is an enthusiastic horsewoman, and during a recent vacation spent at Lake Placid, N. Y., engaged in her favorite

exercise on the bridle path, in which she is an adept. Miss Corona will be heard in many of her favorite roles this season in her appearances with the Metropolitan forces.

COMPOSITION AWARDS OPEN

Columbia University Offers Pulitzer and Bearn's Prizes

Three prizes in musical composition are announced by Columbia University. The first is the Pulitzer Traveling Scholarship in Music, which is offered for competition to composers of either sex on Feb. 1 of each year. The value of the scholarship is \$1,800, and the award is made by a committee of judges on the basis of a score in a larger form submitted by the candidate.

The two Joseph H. Bearn's Prizes in musical composition, established under the will of the late Lillia M. Bearn's, are offered annually by the University. The competition closes on Feb. 1. The prizes are as follows: \$1,200 for a composition in large form, such as a sonata for piano, piano and violin, or other instrument, a trio, a quartet, or an orchestral overture, symphonic poem, or symphony, etc.; and \$900 for a composition in smaller form, such as a group of piano pieces, a song cycle, or a suite of pieces for chamber music instruments.

Contestants for the Bearn's Prizes are limited to persons either of American birth or naturalized citizens of the United States between the ages of eighteen and twenty-five, inclusive.

Full information concerning any of these awards will be mailed on written request to the Secretary of Columbia University, New York.

Music Copyright Infringement Case Reaches U. S. Supreme Court

WASHINGTON, Oct. 20.—An appeal has been filed for hearing of the first case involving the unlicensed use of music rolls of copyrighted music to reach the United States Supreme Court. Gene Buck, president of the American Society of Composers, Authors and Publishers, and Leo Feist, Inc., music publishers and owners of the copyright in question, both entered suits for infringement against Oskar Korn, owner of a theatre in Plainview,

Tex., where the alleged violation was said to have occurred. The chief argument of the defendant, who lost all the actions tried in lower courts, is understood to be that the Society's and the publisher's suits should be brought against the manufacturers of the perforated music rolls which he purchased.

A. T. M.

Saint Cecilia Club Celebrates Its Silver Anniversary

Preparing to celebrate its twenty-fifth anniversary, the Saint Cecilia Club of 135 women singers began its rehearsals on Oct. 21 under the leadership of Victor Harris. The two concerts of the season will list only compositions especially written for and dedicated to the club. Among these will be several already heard, and there will also be new works which will receive first performances. Among the composers who have written works for the club, or who will do so, are Howard Brockway, Henry Hadley, Arthur Foote, David Stanley Smith, James H. Rogers, H. Waldo Warner, George W. Chadwick, Cecil Forsyth, Sir George Henschel, Sir Charles Villiers Stanford, Frank Bridge, Mrs. H. H. A. Beach, Mme. Liza Lehmann, James P. Dunn and Victor Harris.

Assisting artists for the first concert in Town Hall on Jan. 20 will be Frederic Baer, baritone; Allan Jones, tenor; and Horace Britt, cellist. The second program is to be given with an orchestra made up of Philharmonic-Symphony players, with Dan Gridley, tenor, as guest artist.

Victor Harris has been the club's conductor since its inception.

PARIS, Oct. 1.—Humperdinck's fairy opera, "Hänsel und Gretel," sung at the Opéra-Comique thirty years ago, has been added to the repertoire of the Théâtre Lyrique de la Gaité. The work, which has met with much success, was sung by Mmes. Evrard, Desroys and Magne, and Mr. Lapeyre. The orchestra was conducted by Mr. Gressier.

Los Angeles Opera Series

(Continued from page 14)

let appeared for the second time in a colorful Bacchanale.

Ambroise Thomas's "Mignon" brought a notable cast on Oct. 9, with Mario, Clairbert, Gigli and Pinza in leading roles. A capacity audience paid the various singers homage and also gave a warm welcome to Wilfrid Pelletier, the conductor.

Puccini Thriller Applauded

Puccini's "Girl of the Golden West" attracted a brilliant audience on Saturday night, with Mme. Jeritza as the Girl and Mr. Jagel in the role of Dick Johnson. Since the locale of the opera is California, it was an instance of "seeing ourselves as others see us," and the consensus of opinion seemed to be unfavorable toward the portrayal. Of course, opera is opera, grand or otherwise, but "The Girl" certainly fails to ring true in this habitat. The foreign tongue in this Italo-American hodgepodge strikes a particularly discordant note.

Jeritza sang much of the music well and imbued the part of Minnie with vitality. Jagel sang unusually well, and Viviani was commendable as Rance. Merola conducted. The settings were well appointed, but the lighting could have been much improved. The audience was again a capacity one.

Miss Clairbert, voicing the woes of the unfortunate Lucia, brought the season to a close. Her singing was more brilliant than on previous occasions and she was applauded to the echo. Jagel, Viviani, Pinza and the Oukrainsky Ballet were other factors in a good presentation of this century-old score, which was conducted by Mr. Merola.

Season Proves Success

David T. Babcock, president of the Opera Association, and Merle Armitage, manager, expressed themselves as well pleased with the results of the season, and will shortly begin their plans for next year. It is expected that the budget of some \$175,000 will have been fully met. Although only nine performances constituted the season of two weeks, it requires a full year's activity on the part of Mr. Armitage and his staff to insure a smoothly running and competent organization.

The chorus, again under the direction of Dr. Riedel, did some excellent work. Secondary roles in some cases were filled by members of the chorus. Commendable as the idea was, the practical results were less satisfactory, owing doubtless to the policy of the management in requiring most of the singers of lesser roles to rehearse with the chorus for long weeks before the performances. This practice also militates against obtaining more competent artists, of which there is no dearth, for such parts.

Brilliant as the season has been, the real musical worth of such an operatic organization is perhaps rather to be found in the advance of musical appreciation in the community than in the actual performances. It should be added that without the glamor of social patronage such a season would be impossible, as witnessed by the lamentable fate of the Columbia Grand Opera Company, last year, sponsored and sustained by Mrs. Hector Geiger.

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